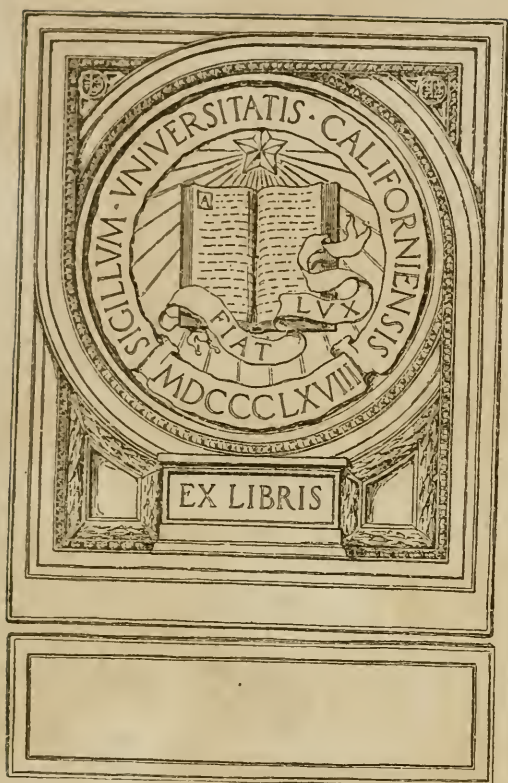


THE
LUXEMBOURG
MUSEUM

LÉONCE BÉNÉDITE



**THE LUXEMBOURG
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ITS PAINTINGS

BY

LÉONCE BÉNÉDITE

Curator of the Luxembourg Museum.

Three hundred and eighty-nine illustrations

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THE LUXEMBOURG MUSEUM

PAINTINGS

There have been two distinct periods in the history of the Luxembourg Museum. The first possesses only a retrospective interest for those who study the formation and origin of our great National Collections. For the Luxembourg then contained only works of ancient art. This period, allowing for an interim of some years (1780-1807), extends from 1750, when the Royal Collections were first thrown open to the public, to 1815.

The second period dates from 1818, when the Museum was assigned to works of living artists, as it continues at the present day.

FIRST PERIOD (1750-1815)

The Luxembourg has always been in some sort a Picture Gallery. In 1623, Rubens completed the decoration of the great gallery of the Palace, newly erected by Jacques de Brosse; and for two centuries this magnificent series of twenty-four compositions was the most frequented school and became a fruitful centre of practical instruction. But, properly speaking, the real date of the foundation of the

Museum is Oct. 14th 1750, when the Gallery was first open to the public.

The new Museum including the Rubens Gallery, comprised ninety six pictures chosen from the Royal Collections. Among these were the principal masterpieces collected by our kings since the time of François I, which are now in the Louvre, forming there the most precious part of the magnificent collection in the " Salon Carré " and the " Grande Galerie ".

This permanent Exhibition, or rather Museum, for such it was in the full sense of the modern term, was open twice a week to the public for three hours, in the morning or afternoon, according to the season. Its organization and conservation had been entrusted to Jacques Bailly, keeper of the King's pictures, 1701-1768. Succeeding in this office his father Nicolas Bailly, he, in his turn, was succeeded by his son, Jean Sylvain Bailly, 1736-1793, the celebrated astronomer, a member of three Academies, whose more permanent fame rests on the political part that he played as President of the National Assembly and Mayor of Paris during the Revolution.

In the history of art this creation was an 'event of great importance, if we judge by the influence that public galleries have subsequently exercised on the development of our National School. Being the first museum opened to the public, it has been the starting-point, not only of the Luxembourg, but of the Louvre and the other National collections. It was the first time that a picture gallery was placed at the disposal of the public with the view of promoting the study of the « chefs-d'œuvre » of the great masters. Until that time, with the exception of a privileged few admitted to private collections, such as Watteau to that of Crozat, students aiming at perfection in art were obliged to go to Italy.

There had long been a demand for such a measure, but La Font de Saint-Yenne, an art critic, was the first to expose the idea in clear terms. Were it only for this ingenious and beneficial proposal, he deserves to be remembered. In his *Réflexions sur quelques causes de l'état présent de la peinture en France* (1748) he suggests the following plan : « The most speedy and at the same time most efficacious means that I propose for the advantage of a permanent re-establishment of painting is to choose a suitable place either in the palace of the Louvre (or somewhere in the neighbourhood) for the reception of the innumerable and priceless masterpieces of the great European artists composing His Majesty's Cabinet, which are accumulated and buried in small dark rooms in the Château of Versailles, where even if strangers are aware of their existence, they excite little curiosity on account of their inaccessibility ».

These « Reflections » were not lost, and the proposal seemed so judicious that certain persons in high quarters claimed the merit of them. Monsieur de Tournhem, Monsieur de Marigny and even Madame de Pompadour, the influential favourite, a friend of art, claimed the honour of the modest writer's original and practical initiative, an eloquent testimony of the interest with which the suggestion was greeted.

It was however not the Louvre, but the Luxembourg that was chosen. The Luxembourg, occupied but a short time by its foundress, was often abandoned, and in 1742 its apartments were again empty, on the death of Louise-Elisabeth d'Orléans, daughter of the Regent, and widow of Louis I, King of Spain.

The Museum, thus constituted, lasted with very little change until 1780, except for the addition of certain works of the less noted Masters of the Flemish and Dutch Schools, which were included in the Royal Collections.

In 1780, the Luxembourg having been given in appanage to « Monsieur », the King's brother, afterwards Louis XVIII, and it being impossible to leave the Royal possessions in what had become private property, all the pictures of the King's Cabinet, including the Rubens Gallery, were transferred to the Louvre, where the dream of La Font de Saint-Yenne was soon to become a magnificent reality.

An interval of twenty-one years now occurs in the history of the Museum. A succession of grave events in the life of the nation had produced their effect upon the fate of the palace. « Monsieur », the Comte de Provence, had fled abroad, and in 1795 the Luxembourg was given as a residence to the « Directoire Exécutif », whose members commissioned the architect Chalgrin to fit up the premises for the accommodation of that high assembly : since which time the Palace has never ceased to be connected with parliamentary life. The « Sénat Conservateur », the « Chambre des Pairs », the Senate of the Second Empire and ultimately our present Senate have all been the successive guests of the Luxembourg, except for an eight years'interim when it was occupied by the administration of the Prefecture of the Seine and of the Municipal Council of Paris.

The constructions of Chalgrin were only achieved in 1804. But in 1801 Chaptal, the Secretary of State, at the request of the « Prêteurs du Sénat » resolved to restore its magnificence to the Palace where the said Prêteurs sat, had already decreed the creation of a museum. This museum was formed without delay, the work being directed by Jean Naigeon, previously member of the art commission, conservator of the « dépôt de Nesle » and a member of the commission entrusted with the selection of works for the Central Museum of the Louvre. « La Galerie du Palais du Sénat » was reconstituted on the same bases as in the past. It still remained a Gallery of Old Masters.

Its chief possession was the Rubens Gallery, now restored to its original quarters, to which was added the series of the *Ports of France* by J. Vernet, which decorated the « Hôtel du Ministre de la Marine », and also those representing the « Life of Saint Bruno », by Le Sueur, formerly belonging to the Cloisters of the Carthusian Monastery near the Luxembourg. This last set of paintings was brought back from Versailles, where they had been deposited; and their restoration was confided to Naigeon himself, who at once set about finding larger rooms, so that he was enabled in 1801 to open his small museum which comprised some hundred pictures and about twenty statues.

« La Galerie de la Chambre des Pairs », as it came to be called, had but a short life. The existence of the little institution was again endangered by the serious national calamities that beset France. In 1815, the Allied Armies having entered Paris, the Louvre was forced to give up the treasures it had acquired by conquests and treaties, and the Luxembourg was called upon to fill up the sad gaps of the greater palace. This was the end of the Luxembourg or rather the close of its first period.

SECOND PERIOD (1818)

But the Luxembourg Museum was to rise from its ashes. A compensation seemed due to the « Chambre des Pairs » who took much pride in their Gallery and in 1818 Louis XVIII, by a decree resolved to create « the Royal Museum of the Luxembourg destiné aux Artistes Vivants ». This is the real date of the foundation of our Museum of Modern Art, and on April 14th 1818 it was solemnly inaugurated.

From an administrative point of view, its situation was

practically unchanged until 1848. The Museum remained under the auspices of the « *Chambre des Pairs* », and in its palace, « in order to contribute to its importance and to enliven the Luxembourg quarter », — an argument that is put forward by the inhabitants of the « *Rive gauche* » each time there is a question of transferring the Museum elsewhere. This gallery had not however completely freed itself from its old habits, and it kept for decorative purposes seventeen ancient pictures until 1821, when they were transferred to the Louvre.

Frédéric Villot attributes to the Comte de Forbin the original scheme of a Museum for living artists, but the idea was already in the air. The question had been discussed long before and had had a precedent in the proposal of La Font de Saint Yenne, who foreseeing that the artists of his time would one day take their place beside the Great Masters, unfolded his plan in terms that are not wanting in dignity.

« What motive of emulation », he writes in the same pamphlet, « could be more stimulating to the ambition of our contemporary painters than the hope of obtaining a place in this Royal Gallery beside the illustrious men of all countries!... This honour would be granted only to those artists whose reputation is firmly based on several prominent works, all bearing the stamp of general suffrage and public admiration ».

It is however to Eméric David, more renowned for his studies on ancient art and the modern schools, that we owe the precise statement of this project, though expressed in the somewhat pretentious phraseology of his time. In 1796, before the National Institute, then recently founded by Bonaparte, he proposed the creation of what he styled : « The Olympic Museum of the Living School of Fine Arts ».

At the time of its inauguration, the Luxembourg Museum comprised, by way of modern works, seventy-four pictures. Naigeon turned with unwearied zeal to the stores and deposits of the Louvre, the Palaces and Hôtels occupied by Ministers; he appealed to the artists themselves and obtained the loan of various pictures, such as the « Death of Socrates » by David, belonging to Monsieur de Vêrac. In the same way he obtained from David, then in exile, the grant of the « Sabines » and of the « Leonidas », after having previously persuaded him to give up the « Horatii » and the « Brutus ». He also carried off from the « Ministère de la Marine », the « Paris and Helena » by the same artist, and from, the « Palais de Justice », the « Divine Vengeance » by Prud'hon. Purchases made at the annual exhibitions, especially by the Civil List, soon contributed to the growth of the Museum.

The special mission and aim of the Luxembourg were now definitely fixed, but its economical situation long remained precarious, and until 1848 its administration was most difficult.

Up to this date, the Chambre des Pairs had kept the entire control of the Museum as regarded the staff and police, and general management of the Galleries, which were closed when parliamentary exigencies so required. Regarding the organization or delivery of students' tickets, the collections were in a certain measure dependent on the Direction of the Royal Museums, lately founded, M. de Forbin, the Director of the Louvre, being placed over them.

This common participation gave rise to continual feuds between the Direction of the Museums and the « Chambre des Pairs »; it also proved a source of embarrassment to the Curators. In 1835, M. de Montalivet, High Steward of the King's Household, declared that there should be no confusion between the King's property and that of the

« Chambre des Pairs ». It was then decided that the objects belonging to the latter should no longer figure on the catalogues of the Museum, but be exhibited in separate Galleries.

The Republic of 1848, which exercised such marvellous influence upon the progress of art brought a little more order into our Gallery. The Museums, at first dependent on the King's Household, were attached to the « Ministère de l'Intérieur », while the Luxembourg was to depend on the Direction of the National Museums, as regards the staff, the fittings and collections. In this year, Charles Blanc was placed at the head of the Beaux-Arts, and Auguste Jeanron, an essentially artistic personality, was named Director of the National Museums.

Much underrated to-day, both as an artist and administrator, it is however to Jeanron that we owe the constitution of the National Museum, on the true scientific basis which is the source of its solidity and strength. It is neither the time nor place to speak of his artistic merits, though his works have gained for him a place apart as the precursor of Millet. During his short direction (Feb. 24th 1848 — Dec. 1850) he gave to the Museum its present methodical organization and made it a centre of learning renowned throughout Europe. But the merit of this was ascribed to the direction of his brilliant successor, who, with his colleagues had inherited his programme.

After his nomination to the Louvre, Jeanron did not lose sight of the Luxembourg. On Jan. 25th 1845, he proposed to the Director of the Civil Monuments, the removal of the Museum to the Palais Royal, at that time assigned to no particular purpose; he also pointed out the advantage of its central position and proximity to the Louvre, but his project fell through.

Jeanron had brought with him as associates a group of

distinguished men : de Longpérier, Eudore Soulié and Frédéric Villot. The lastnamed was placed over the painting department and the period of his Curatorship is still celebrated, while his catalogues which are couched in scientific terms have served as models to all the great establishments in Europe. It was Jeanron who persuaded Villot to direct to the Luxembourg his genius for organization though this Palace was already provided with a titular, director in Elzidor Nageon, son of the first manager of the Museum. The succession had been given to him as an acknowledgement of the services rendered by his father, but he was evidently a Curator of the old style. Here as elsewhere, the creation of a new atmosphere had become necessary, and Villot's efforts to accomplish this were crowned with success. He drew up the catalogue with an Introduction and a valuable bibliography dating from the very beginning, and he completed the mission of the Museum by the addition of a section of engravings, a creation on which both Charles Blanc and Jeanron had already set their minds. Armed with the confidence of M. de Nieuwerkerke, the learned Curator was able in 1852 to write, at the beginning of his new catalogue : « The art of drawing is now fully represented at the Luxembourg, and henceforth it will be possible to acquire an adequate idea of the Modern French School within the walls of this palace. »

To us, who have become more exacting, this assertion seems somewhat rash. In the Luxembourg there was still much to be done, both as regards the administrative organization and the recruitment of the collections. The amount of time required in both cases to arrive at satisfactory results is a matter of surprise. Apart from the number of gaps in the series, a certain order was lacking in the constitution of the Museum.

The pictures were collected from various quarters, some

being purchased by the Civil List or by the Direction des Beaux-Arts, for the payment of others, though in rare cases, the funds of the Museums had been drawn upon, whilst the proceeds of the entries to the Salon were employed for the acquisition of others. The annual exhibitions were dependent not only on the State, but also for a long time on the Museums and especially on the Luxembourg Conservateur Adjoint, a circumstance which often allowed the Curator to make fortunate acquisitions before the opening of the Salons. In 1852 the annual Exhibitions were committed to the care of Paul de Chennevières, Conservateur Adjoint of the Museum of the Louvre, who in 1861 replaced Naigeons' son at the Luxembourg. The title of Curator had been suppressed in 1849 for the three public Museums (Luxembourg, Versailles and Saint-Germain) although these functionaries were still under the direct authority of the superintendent of the Beaux-Arts, and it was as Conservateur Adjoint that Chennevières entered this Museum. The title of Curator was however re-established by a decree on the 8th of May 1867.

This state of affairs did not tend to increase the prestige of these Museums in the administration.

The Louvre, jealous of its prerogatives, kept the principal offices in its own power, for instance the inventories, very irregularly made owing to the constant removal of works of art either lent or claimed by the Emperor's Household, by the Ministères, the Exhibitions, etc. Up to 1887, until just after the opening of the Museum in the « Orangerie », the Luxembourg possessed no proper staff of officials, the chief guardian being its only regular servant; every month, by rotation, a group of men were sent, but as they returned after a period of nine months only, their short service rendered it impossible to judge of their capacity and character, or, in the case of any error to bring an action against them.

The want of room had become a source of complaint, besides which Philippe de Chennevières during his active, clever and liberal Curatorship had economical difficulties to contend with. He had however taken up Villot's programme and enlarged it by an attempt to give it a certain order. Many gaps were closed and scores of classical masterpieces were brought to the Luxembourg : the « Jeanne d'Arc », by Ingres; the « Barricade » by Delacroix; the « Solferino » and the « Emperor's Staff », by Meissonier; the « Tepidarium », by Chasseriau; the « Pilgrims of Mecca », by Belly; the « Spring », by Daubigny; the « Falconry », by Fromentin; the « Flood », by Paul Huet; the « Orpheus », by Gustave Moreau; the « Public Penance », by A. Legros; the « Plague in Rome », by Delaunay; the « Susanna », by Henner, etc. The ambition of Chennevières was to convert the Luxembourg into « the Palace of Contemporary Art, just as the Louvre was that of Ancient Art, » and in the midst of the mournful events of the Siege and the Commune, when the Luxembourg served as an ambulance and its treasures lay buried in ironplated vaults, prepared in the courtyard, to protect them against the bombardment, Philippe de Chennevières, nothing daunted, dreamt of acquiring the entire Palace of Marie de Médicis for the installation of his « Palace of Living Art », the centre of which was to be the Museum. Through persuasion or intrigue he contrived to procure some aggrandisements : the reconstruction of the wooden gallery on the terrace of the rue de Tournon, which served as a covered communication between the first floors of the two pavilions, the annexation of the arched gallery on the left of the entrance pavilion, in which he extended the Exhibition of sculpture. The statues were at that time dispersed here and there, particularly in the painting Galleries, where the marbles were introduced by means of scaffolding, which was both dangerous and expensive.

After having outlined the plan for the Modern Collections, embracing every branch of artistic manifestation (including many novelties to which further reference will be made), and this not for the French only, but also for the Foreign Schools, the Marquis de Chennevières quitted the Direction at the Luxembourg for the higher post of the rue de Valois, without however giving up the title of Curator. But the new Director of the Beaux-Arts did not forget his « dear Museum », at the head of which he placed ad interim Paul Dubois, one of the first masters of the young School, while he continued to watch over it from afar.

Alas, this period of peace and progress was of short duration, and the Luxembourg did not long enjoy its conquests. The Palace, occupied for some time by the offices of the Ville de Paris, was by a statute of July 23rd 1879 handed over to the Senate, which since 1876 had resided in Versailles. The development of the legislative service caused the Senate to encroach on the limited domain of the Museum, until the day on which the collections were finally dismissed from it, offered *temporary* hospitality in the Orangerie, and fitted up at the cost of the High Assembly.

It was at this critical moment (1879) that Philippe de Chennevières resigned office as Director of the Beaux-Arts, and at the same time his title of Curator of the Luxembourg. His successor Etienne Arago, archivist at the Ecole des Beaux-Arts, had previously played an important political rôle, particularly as Mayor of Paris in 1870-1871, and his long life had been passed in artistic circles. On entering office Arago was nearly eighty, being born in 1802 the same year as Victor Hugo.

But his physical and intellectual faculties were unimpaired by age. He, like his predecessor, closed many breaches in the Museum by introducing two Diaz, one Chintreuil, the « Venice » by Ziem ; the « River-bank » and « After the

Storm » by Théodore Rousseau ; the « Marseillaise » by Pils ; the « Human Comedy » by Hamon ; all canvases returned from the various « Ministères », and also acquired the « Morning » and the « Evening » by Jules Dupré ; two by Georges Michel, the portrait of Ricard by himself, as well as that of Madame de Calonne, the « Stream of the Black Well », and « the Man with the Leather Belt » by Courbet, besides many other valuable pieces.

But Etienne Arago's principal achievement during his guardianship was the installation of the new Museum in the Orangerie, where it was inaugurated by M. Grévy, President of the Republic, on April 1st 1886.

Not satisfied with this provisional establishment, Aragon, was always on the outlook for premises, to which he might transfer the National Collections of Modern Art. After different schemes drawn up by him and his successor, a decision of the Government placed the former Seminary of Saint Sulpice at the disposal of the Museum. Etienne Arago died in 1892 and was replaced by the colleague, whom he had honoured with his affection and confidence since 1886.

Although this last Curatorship embraces a period of twenty years, a rapid survey will suffice. The programmes, so wisely drawn up by Arago's predecessors, served as the basis of a methodical recruitment in the different branches of artistic production, both in France and abroad. Important gaps had been stopped by means of donations and legacies, some being the outcome of successful petitions. Thus it was that the Donation Charles Hayem enriched the Museum with, among other works, twelve watercolours and two paintings by Gustave Moreau, an admirable collection enabling us to appreciate this fascinating master so individual and expressive in his unequalled talent. On the other hand the Caillebotte legacy renders it at length possible

for us to give in our Museum an idea of the Impressionist School, which has exercised so considerable an influence on art.

Hitherto the Museum had been exclusively reserved for the National School of Art. M. de Chennevières was the first to realize the importance of adding to it some of the best works of foreign masters, and his proposal to form a new collection was favourably received. Still this project long remained in abeyance, and for almost twenty years this section only included eight pictures, whereas it now contains about two hundred, and more than one celebrated picture by masters, who considered an honour to have their canvases included in our ranks.

A walk through the galleries of the Modern School in the Louvre will suffice to give us an adequate notion of what the Luxembourg was in its glorious past. They are almost exclusively formed of contributions from the Luxembourg. The inclusion of chefs d'œuvre of Great Masters' such as David, Gros, Prudhon, Géricault, Delacroix, Ingres, Chassériau, Rousseau, Corot, Dupré, Mailhat up to Meissonier or Ricard, is due to the farseeing zeal, historical sense and cultured taste of men like Naigeon, Chennevières and Arago.

The enthusiastic chapter in the « Paris Guide », which Paul de Saint-Victor devotes to the collections at the Great Exhibition in 1867 gives us a glimpse of the Luxembourg at that date and enables us fully to grasp what it was.

By consulting the following figures, we can easily estimate the progress of the National Collections.

The Luxembourg originally possessed only a section of paintings, the advent of sculpture had a merely decorative purpose and in the beginning consisted chiefly of works belonging to the preceding century. Drawings were rare

till 1850. The section of medals, which was attempted by Philippe de Chennevières, was not really formed before 1890. The introduction of objects of art, extolled and attempted also by the same zealous mind, was first realized in 1892. The section of engravings was opened between 1852 and 1855 by Villot, who too soon lost courage and returned to the artists the costly gifts he had received. This section was only definitely established at the Luxembourg in 1892.

Concerning the growth of painting which is to-day of peculiar interest, the following figures show its fluctuation and progress. In 1818 the number of paintings attained 74; in 1822 it rises to 103; in 1825 to 131; in 1836 to 140; in 1850 to 164; in 1865, to 188; in 1871, to 225; in 1882, to 280; in 1886, to 262; in 1894, to 396; in 1898, to 459; in 1912, to 800. The present nomenclature does not include all the works of the Museum, a considerable number being stored in some of the National Palaces, place lacking to exhibit them, in the narrow limits in which the Museum of Contemporary Art is still confined.

In this collection must be placed the section specially devoted to foreign painting. At its creation, it contained exactly six pictures and among the six foreign artists, the Swiss Karl Bodmer was more than half French, the other five were Germans, two of whom, Lehmann and Heilbuth, had settled in France and became naturalized. In 1879, when Philippe de Chennevières retired, there were eight more, four of whom were Germans. In 1892, at the death of Etienne Arago, the number had scarcely varied, some of the Germans having merely been replaced by Scandinavians then more prominent at our exhibitions. Thanks to the active co-operation of the Administration of the Beaux-Arts, especially to M. Georges Leygues, minister, and Henry Roujon, Director of the Beaux-Arts,

the Administration profited by the Universal Exhibition of 1900 to form the solid nucleus of this collection, in which were already included some chefs d'œuvre of masters, such as Whistler, Watts, Stevens, Burne Jones, Constantin Meunier, Sargent, Brangwyn, Sorolla y Bastida, Zuloaga, etc. To-day it contains 180 paintings¹.

But in order to estimate the intensity of the movement, we must add to the number already quoted all the works that have left the Museum, the special aim of this institution being a continuous renewal after a periodical removal of a part of the works, some being delegated to the Louvre in a delay of time not less than ten years after the decease of the artist, while others are sent to Provincial Museums. Since 1892, the total list of entries amounts to 805 pictures.

¹ After this was sent to the press, a rich and generous English amateur Mr. Edmund Davis, has offered to constitute at the Luxembourg Museum a complete section of British contemporary art. This proposition thankfully accepted is about to be realized.

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Ph. de Chennevières. — *Notice des peintures, sculptures et dessin de l'Ecole moderne de France, exposés dans les galeries du Musée Impérial du Luxembourg*. Lettre au Directeur reprenant l'historique abrégé de Villot et continuant sa bibliographie des catalogues.

Cette notice est reprise concécutivement par Paul Dubois, conserva-

teur suppléant, puis par Etienne Arago, sans modification dans l'introduction historique. Arago, toutefois, en la reprenant, y ajoute quelques considérations personnelles et l'énumération des tableaux rentrés au Musée après une absence de plusieurs années, des acquisitions faites aux salons, ou en dehors des salons, ou des dons et legs.

L'édition de 1886, de laquelle a disparu la bibliographie des catalogues, comprend à la suite de l'introduction, une notice spéciale sur le *Nouveau Musée* et sur les conditions de la législation du Musée des Artistes contemporains.

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Léonce Bénédite. — *Musée National du Luxembourg*. Peintures, sculptures, dessins, gravure en médailles et sur pierres fines et objets d'art divers de l'Ecole contemporaine, 1893, avec lettre au Directeur. Ce titre indique déjà le programme plus défini du Musée, l'introduction antérieure d'Etienne Arago y est conservée.

— Même notice, mais avec une lettre nouvelle, annonçant la création de la section des estampes, le plan du Musée indiquant les classements et une introduction reprise et abrégée.

— *Le Musée National du Luxembourg*

¹ Augustin Jal.

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— *Les dessins de Puvion de Chavannes au Musée du Luxembourg*. Etude

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Il faut joindre à la bibliographie générale et à celle qui est spéciale aux collections de peinture, la série des publications se rapportant aux dessins, sculptures et gravures, qui n'a pas sa place dans le présent volume :

EXPOSITIONS PÉRIODIQUES D'ESTAMPES.

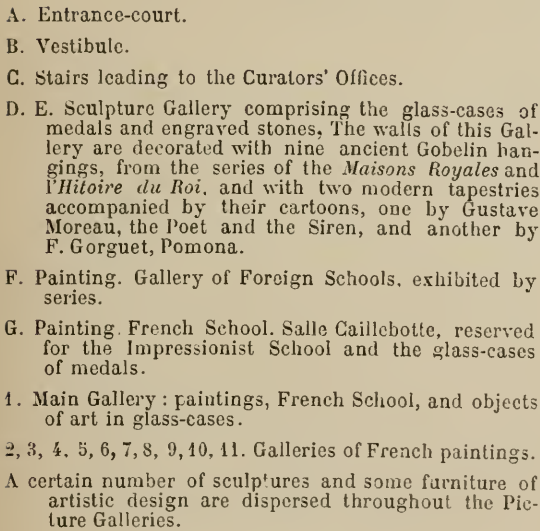
Catalogue avec Introduction générale, biographie, bibliographie ; quelques clichés : *Bracquemond* ; 1897. — *Gaillard* ; 1898. — *Fautin-Lacour* ; 1899, avec une lithographie originale, du maître. — *A. Legros* ; 1900, avec une lithographie originale du maître. Librairies-imprimeries réunies, Paris, petit in-8^o.

— *Félix Buhot* ; étude biographique et critique et catalogue de l'œuvre dessiné et gravé par l'artiste, exposé au Musée du Luxembourg en 1901. Paris, librairie de l'Art ancien et moderne.

— *John-Lewis Brown* ; étude biographique et critique et catalogue des peintures, dessins et de l'œuvre lithographié de l'artiste, exposé au Musée du Luxembourg en 1902. Paris, librairie de l'Art ancien et moderne.

— *Auguste Rodin* ; étude sur les décorations sculpturales de la villa de M. le baron Vitta, à Evians, à propos de l'exposition de ses ouvrages et des estampes du maître au Musée du Luxembourg en 1906 ; catalogue des sujets exposés. Extrait d'*Art et décoration*.

Luxembourg Garden.



THE PAINTINGS

IN THE

LUXEMBOURG MUSEUM

The figures in the column on the right indicate the works illustrated in the catalogue and correspond with those of the pages.

Abbreviation : b., born.

I

FRENCH SCHOOL

ACHARD (Jean-Alexis), Voreppe (Isère), 1807 ; Grenoble, 1884.

- | | |
|--------------------------------|---|
| 1. <i>Les Vaux de Cernay</i> . | H., 0 ^m ,30; L., 0 ^m ,47. |
| Presented by H. Harpignies. | |

ADAN (Emile), b. Paris.

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|-------------------------------------|---|
| 2. <i>The Ferryman's Daughter</i> . | H., 1 ^m ,34; L., 2 ^m ,21. P. 72. |
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ADLER (Jules), b. Luxeuil (Haute-Saône).

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| 3. <i>Towing</i> . | H., 1 ^m ,42; L., 2 ^m ,00. P. 124. |
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AGACHE (Alfred), b. Lille.

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|---------------------------------------|---|
| 4. <i>Portrait of a Lady; study</i> . | H., 0 ^m ,60; L., 0 ^m ,47. P. 52. |
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AMAN-JEAN (Edmond), b. Chevry-Cossigny (Seine-et-Marne).

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| 5. <i>Portrait of M^{me} Aman Jean</i> . | H., 1 ^m ,08; L., 0 ^m ,83. |
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BAIL (Joseph), b. Limonest (Rhône).

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| 6. <i>The Housekeeper</i> . | H., 1 ^m ,36; L., 1 ^m ,11. P. 54. |
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BARAU (Émile), b. Reims.

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| 7. <i>On the Suippes</i> . | H., 1 ^m ,73; L., 2 ^m ,63. P. 106. |
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| 8. <i>View taken from the Hill at Châlons-sur-Vesle</i> . | H., 0 ^m ,90; L., 0 ^m ,63. |
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BARILLOT (Léon), b. Montigny-les-Metz (Lorraine).

9. *Lorraine Cowgirls.* H., 0^m,89; L., 1^m,48. P. 114.

BARRIAS (Félix). Paris, 1822-1907.

10. *The Exiles of Tiberius.* H., 2^m,53; L., 4^m,10.

BASCHET (Marcel), b. Gagny (Seine-et-Oise).

11. *Portrait of M^{me} G. Pierné.* H., 1^m,07; L., 1^m,07. P. 42.

BASTIEN-LEPAGE (Jules). Damvillers (Meuse), 1848; Paris, 1884.

12. *Haymaking.* H., 1^m,80; L., 1^m,95. P. 91.

13. *Portrait of Simon Hayem.* H., 1^m,02; L., 0^m,79.

Presented by Charles Hayem.

14. *Portrait of Adolphe Frank.* H., 0^m,55; L., 0^m,48.

Presented by Charles Hayem.

BAUDIN (Eugène), b. Lyon.

15. *Flowers.* H., 0^m,65; L., 0^m,54.

BAUDRY (Paul). La Roche-sur-Yon (Vendée), 1828; Paris, 1886.

16. *Fortune and the Young Child.* H., 1^m,94; L., 1^m,48. P. 33.

17. *Truth.* H., 0^m,74; L., 0^m,49. P. 3.

Presented by Comtesse de Beaumont-Castries.

18. *Portrait of A. Peyrat, Senator.* H., 1^m,22; L., 0^m,87.

Presented by Marquise Arconati-Visconti.

19. *Portrait of Madeleine Brohan.* H., 1^m,07; L., 0^m,83. P. 1.

20. *Portrait of V. Giraud, Painter.* H., 0^m,72; L., 0^m,60.

Bequeathed by Princess Mathilde.

21. *Portrait of Jane Eisler.* H., 0^m,70; L., 0^m,60.

Bequeathed by M. Kœklin-Schwartz.

BAZILLE (Frédéric). Montpellier, 1846; Paris, 1870.

22. *Family Gathering.* H., 1^m,52; L., 2^m,27. P. 78.

Purchased in conjunction with M. Marc Bazille.

23. *Landscape.* H., 0^m,59; L., 0^m,73.

Presented by Fantin-Latour.

BELLANGER (Camille), b. Paris.

24. *Abel.* H., 1^m,00; L., 2^m,17.

BELLERY-DESFONTAINES (Henri). Paris, 1866; Les Petites-Dalles, 1909.

25. *Portrait of Henri Martin, Painter.* H., 1^m,12; L., 1^m,50.

Presented by M. Henri Martin.

BENNER (Emmanuel). Mulhouse, 1836; Nantes, 1896.

26. *Saint Jérôme.* H., 0^m,72; L., 2^m,02.

Presented by a group of Alsatians.

BENNER (Jean). Mulhouse, 1836; Paris, 1906.

27. *Capri.* H., 0^m,39; L., 0^m,56.

BÉRAUD (Jean), b. St-Petersburg of French parents.

28. *The Defile.* H., 0^m,71; L., 0^m,92. P. 58

BERNARD (Émile), b. Lille.

29. *Woman Smoking Haschich.* H., 0^m,83; L., 1^m,14. P. 140.

BERNIER (Camille). Colmar, 1823; Paris, 1902.

30. *January (Bretagne).* H., 1^m,04; L., 1^m,74.

BERTEAUX (Hippolyte), b. Saint-Quentin (Aisne).

31. *The Last Return.* H., 2^m,53; L., 3^m,83. P. 50.

BERTON (Armand), b. Paris.

32. *In Private.* H., 1^m,90; L., 1^m,17. P. 127.

BESNARD (Albert), b. Paris.

33. *Woman Warming Herself.* H., 0^m,90; L., 0^m,73. P. 40.

34. *Between Two Sunbeams.* H., 1^m,60; L., 0^m,81. P. 118.

35. *Algiers Harbour.* H., 1^m,00; L., 0^m,80. P. 97.

36. *Dead Woman.* H., 0^m,38; L., 0^m,46. P. 65.

Presented by M. Schweisguth.

37-38. *Two decorative panels.* H., 1^m,13; L., 1^m,00.

H., 1^m,13; L., 1^m,05.

Maciet Bequest.

BESSET (Cyrille). Saint-Sernin-du-Plain (Saône-et-Loire), 1861; Nice, 1902.

39. *White Road in Provence.* H., 0^m,55; L., 0^m,74.

BILLOTTE (René), b. Tarbes.

40. *Snow at the Gate of Asnières.* H., 0^m,59; L., 0^m,80. P. 44.

BILOUL (Louis), b. Paris.

41. *After the Bath.* H., 1^m,38; L., 1^m,68.

BINET (Victor), b. Rouen.

42. *Factories at Rouen.* H., 1^m,46; L., 0^m,73. P. 97.
43. *Behind the Farm.* H., 0^m,32; L., 0^m,40.

BLANCHE (Jacques), b. Paris.

44. *Portrait of Paul Adam.* H., 0^m,98; L., 0^m,73.
45. *The Family Thaulow.* H., 1^m,80; L., 2^m,00. P. 151.
46. *Flowers.* H., 0^m,57; L., 0^m,45.
47. *The Pink Drawing-room.* H., 0^m,56; L., 0^m,47. P. 161.

BOMPARD (Maurice), b. Rodez.

48. *Prayer to The Virgin.* H., 1^m,25; L., 0^m,85. P. 138.

BONHEUR (Rosa). Bordeaux, 1822; By (Seine-et-Marne), 1899.

49. *Ploughing the Fields in Nivernais.* H., 1^m,32; L., 2^m,00. P. 7.
50. *Study of the Horse.* H., 0^m,82; L., 1^m,00.

Presented by M^{lle} Anna Klumpke.

BONNAT (Léon), b. Bayonne.

51. *Léon Cogniet.* H., 1^m,24; L., 1^m,07. P. 8.

Presented by M^{me} veuve Cogniet and the author.

52. *Cardinal Lavigerie.* H., 2^m,39; L., 1^m,64. P. 47.
53. *Job.* H., 1^m,62; L., 1^m,30. P. 8.

Presented by the Artist.

54. *Pays Basque (Saint-Jean-de-Luz).* H., 1^m,40; L., 1^m,95.

BONVIN (François). Paris, 1817; Saint-Germain-en-Laye, 1887.

55. *Ave Maria.* H., 0^m,82; L., 1^m,02. P. 14.
56. *The Refectory.* H., 0^m,45; L., 0^m,56. P. 44.
57. *The Fountain.* H., 0^m,74; L., 0^m,61.

BORDES (Ernest), b. Pau.

58. *The Ploughman and his Children.* H., 1^m,26; L., 1^m,62. P. 125.

BOUDIN (Eugène). Honfleur, 1824; Deauville, 1898.

59. *Bordeaux Harbour.* H., 0^m,72; L., 1^m,01. P. 88.

BOUDOT (Léon), b. Besançon.

60. *The Golden Season.* H., 2^m,43; L., 1^m,63.

BOUGUEREAU (William). La Rochelle, 1825; Paris, 1905.

61. *The Triumph of Martyrdom.* H., 3^m,44; L., 4^m,28. P. 23.

62. *Youth and Love.* H., 1^m,92; L., 0^m,88.

Presented by M^e Acloque.

63. *Consolatrix Afflictorum.* H., 2^m,06; L., 1^m,50. P. 22.

BOULARD (Auguste). Paris, 1825-1897.

64. *The Fisherman's Child.* H., 0^m,46; L., 0^m,39.

65. *Little Girl with Cherries.* H., 0^m,44; L., 0^m,31.

66. *The Artist's Father.* H., 0^m,65; L., 0^m,54. P. 135.

BOULARD (Émile), b. Champagne (Seine-et-Oise).

67. *The Cliffs of Sotteville.* H., 0^m,91; L., 1^m,29.

BRACQUEMOND (Félix), b. Paris.

68. *Portrait of M^{me} Paul Meurice.* H., 1^m,26; L., 1^m,09. P. 30.

Bequeathed by M. Paul Meurice.

BRANDON (Édouard). Paris, 1831; 1897.

69. *The Fast of Ab in the Synagogue of Amsterdam.*
H., 0^m,21; L., 0^m,46.

BRÉAUTÉ (Albert), b. Paris.

70. *The Workwoman.* H., 1^m,48; L., 1^m,55.

BRETON (Émile). Courrières, 1831-1902.

71. *The Fall of Leaves.* H., 1^m,40; L., 1^m,55.

BRETON (Jules). Courrières, 1827; Paris, 1906.

72. *Blessing the Crops.* H., 1^m,23; L., 3^m,18. P. 19.

73. *Calling in the Gleaners.* H., 0^m,90; L., 1^m,76. P. 10.

74. *The Gleaner.* H., 2^m,30; L., 1^m,25. P. 16.

BROUILLET (André), b. Charroux (Vienne).

75. *Portrait of M^{me} X...* H., 0^m,65; L., 0^m,54.

76. *Intimacy.* H., 1^m,50; L., 1^m,78. P. 153.

BROWN (John-Lewis). Bordeaux, 1829; Paris, 1890.

77. *Before the Start.* H., 0^m,61; L., 0^m,50. P. 96.

BUFFET (Paul), b. Paris.

78. *Landscape.* H., 0^m,45; L., 0^m,78. P. 102.

BULAND (Eugène), b. Paris.

79. *Cross-bowmen.* H., 1^m,50; L., 1^m,00.

BURGAT-CHARVILLON (Eugène). Manigod (Haute-Savoie), 1844; Paris, 1911.

80. *Spinning-girl.* H., 6^m,50; L., 0^m,42.

BUSSON (Charles). Montoire (Loir-et-Cher), 1822; Paris, 1908.

81. *Beginning of the Flood on the Loir.* H., 1^m,65; L., 2^m,35.

BUTIN (Ulysse). Saint-Quentin (Aisne), 1838; Paris, 1883.

82. *Sailor's Burial, at Villerville (Calvados).*
H., 1^m,30; L., 2^m,28.

CABANEL (Alexandre). Montpellier, 1824; Paris, 1889.

83. *Portrait of M. Armand, Architect.* H., 1^m,75; L., 1^m,27.

84. *Birth of Venus.* H., 1^m,30; L., 2^m,35. P. 34.

CABIÉ (Louis), b. Dol.

85. *The Approaching Storm.* H., 1^m,50; L., 2^m,00. P. 66.

CAILLEBOTTE (Gustave). Paris, 1848; Gennevilliers, 1894.

86. *Men Planing the Floor.* H., 1^m,02; L., 1^m,46. P. 78.

87. *Roofs under Snow.* H., 0^m,64; L., 0^m,82.

CANCARET (Jacques), b. Clessy (Saône-et-Loire).

88. *Weariness.* H., 1^m,22; L., 1^m,85.

Presented by " Société des amis de Luxembourg ".

CARO-DELVAILLE (Henry), b. Bayonne.

89. *My Wife and her Sisters.* H., 1^m,68; L., 2^m,10. P. 153.

CAROLUS-DURAN (E.-Auguste), b. Lille.

90. *The Lady with the Glove.* H., 2^m,28; L., 1^m,64. P. 43.

91. *The Poet with the Mandoline.* H., 0^m,90; L., 0^m,74.

Presented by the Artist.

92. *The Old Lithographer.* H., 1^m,20; L., 0^m,84.
 93. *Portrait of M^{me} Feydeau and her Children.* P. 17.
 H., 1^m,90; L., 1^m,25.
 94. *Lilia.* H., 0^m,90; L., 0^m,74. P. 40.
 95. *Portrait of F. Français, Painter.* H., 0^m,49; L., 0^m,56.
 96. *Apple-trees.* H., 0^m,72; L., 0^m,90.

CARRIÈRE (Eugène). Gournay-sur-Marne, 1849; Paris, 1906.

97. *Maternity.* H., 1^m,53; L., 1^m,86. P. 120.
 98. *The Family.* H., 1^m,24; L., 2^m,19. P. 121.
 99. *Christ on the Cross.* H., 2^m,26; L., 1^m,30.
 Presented by a group of admirers and friends in conjunction with
 the government.
 100. *Affection.* H., 1^m,30; L., 0^m,96.
 Presented by a group of admirers and friends.
 101. *Verlaine.* H., 0^m,61; L., 0^m,50. P. 119.
 Purchased by the "Société des amis du Luxembourg".
 102. *The Artist's Portrait, 1903.* H., 0^m,46; L., 0^m,36. P. 119.
 Presented by M. Fenaille.

CAYRON (Jules), b. Paris.

103. *Portrait of M^{me} J. C...* H., 0^m,95; L., 0^m,72.

CAZIN (Jean-Charles). Samer (Pas-de-Calais), 1841; Le Lavandou, 1901.

104. *Ishmael.* H., 2^m,52; L., 2^m,09. P. 95.
 105. *Arable Ground in Flanders.* H., 0^m,55; L., 0^m,65.
 106. *Landscape under Snow.* H., 0^m,39; L., 0^m,45.
 Presented by Ch. Hayem.
 107. *The Death-chamber of L. Gambetta.* H., 0^m,38; L., 0^m,47. P. 65.

CÉZANNE (Paul). Aix-en-Provence, 1839-1906.

108. *L'Estaque.* H., 0^m,58; L., 0^m,72. P. 85.
 109. *Village-Court at Auvers.* H., 0^m,63; L., 0^m,52.
 Caillebotte Bequest.

CHABAS (Paul), b. Nantes.

110. *In the Twilight.* H., 1^m,60; L., 1^m,15. P. 127.

CHAIGNEAU (Ferdinand). Bordeaux, 1830; Barbizon, 1906.

111. *Herd in Moonlight.* H., 0^m,43; L., 0^m,50.

CHAPLIN (Charles). Les Andelys (Eure), 1825; Paris, 1891.

112. *Souvenirs.* H., 0^m,72; L., 0^m,50. P. 41.

113. *Young Girl with a Cat.* H., 0^m,78; L., 0^m,50. P. 41.

CHARNAY (Armand), b. Charlieu.

114. *Château-Morand.* H., 0^m,25; L., 0^m,35.

115. *After Mass.* H., 0^m,25; L., 0^m,35.

CHENAVARD (Paul). Lyon, 1808-1895.

116. *Divina Tragœdia.* H., 4^m,00; L., 5^m,50.

CHIGOT (Eugène), b. Valenciennes.

117. *Flirting.* H., 0^m,75; L., 0^m,94. P. 74.

CHUDANT (Adolphe), b. Besançon.

118. *Moonlight on the Oasis.* H., 0^m,80; L., 0^m,86. P. 130.

COLIN (Gustave). Arras, 1828; Paris, 1910.

119. *Gipsy Women.* H., 0^m,46; L., 0^m,54.

120. *Landscape.* H., 1^m,52; L., 2^m,20.

COLLIN (Raphaël), b. Paris.

121. *Floreal.* H., 4^m,10; L., 4^m,85. P. 35.

COMERRE (Léon), b. Trélon (Nord).

122. *The Spider.* H., 4^m,50; L., 4^m,50.

CONSTANT (Benjamin). Paris, 1845-1902.

123. *The Last Rebels.* H., 4^m,72; L., 3^m,45.

124. *The Cherif's Justice.* H., 3^m,74; L., 6^m,60. P. 62.

125. *Portrait of the Artif's Son.* H., 4^m,45; L., 0^m,86. P. 31.

126. *Portrait of "Aunt Anna".* H., 0^m,56; L., 6^m,44. P. 100.

CORMON (Fernand), b. Paris.

127. *Caïn.* H., 3^m,84; L., 7^m,00. P. 75.

128. *The Forge.* H., 0^m,70; L., 0^m,90. P. 74.

129. *Portrait of Lehoux, Painter.* H., 0^m,80; L., 0^m,65.

Presented by the Artist.

130. *Portrait of M. Emile Loubet.* H., 1^m,16; L., 0^m,95. P. 113.

COTTET (Charles), b. Puy.

131. *By the Sea :*

The Farewell. H., 1^m,74; L., 2^m,35. P. 148.

Those who remain. H., 1^m,74; L., 1^m,20. P. 149.

Those who leave. H., 1^m,74; L., 1^m,20. P. 149.

132. *Evening Rays; Camaret.* H., 0^m,72; L., 1^m,10. P. 136.

133. *Fog.* H., 0^m,73; L., 1^m,00.

134. *Sadness.* H., 1^m,00; L., 0^m,45. P. 140.

135. *Venice.* H., 0^m,60; L., 0^m,75.

Maciet Bequest.

136. *The Old Horse.* H., 0^m,80; L., 1^m,00.

Bertin Bequest.

137. *Glass of Wine and Apples.* H., 0^m,34; L., 0^m,41.

138. *Dances.* H., 0^m,27; L., 0^m,27.

COURTAT (Louis), Paris, 1847-1909.

139. *Leda.* H., 1^m,15; L., 2^m,06.

COURTOIS (Gustave), b. Pusey (Haute-Saône).

140. *Portrait of M^{me} Gauthereau.* H., 1^m,05; L., 0^m,58. P. 77.

CUISIN (Charles), Paris, 1832-1900.

141. *Still-life.* H., 0^m,32; L., 0^m,52.

142. *Venice.* H., 0^m,36; L., 0^m,36.

Presented by Fantin-Latour.

DAGNAN-BOUVERET (Pascal-Adolphe-Jean), b. Paris.

143. *Holy Bread.* H., 1^m,20; L., 0^m,84. P. 46.

144. *Ouled-nayl Head.* H., 0^m,24; L., 0^m,20.

DAMOYE (Emmanuel), b. Paris.

145. *A Marsh.* H., 1^m,68; L., 3^m,00. P. 106.

DAUCHEZ (André), b. Paris.

146. *The Sluice.* H., 0^m,65; L., 0^m,93.

147. *Sea-weed Burners.* H., 1^m,50; L., 2^m,26. P. 144.

DAWANT (Albert), b. Paris.

148. *A Choir School.* H., 1^m,70; L., 2^m,25. P. 57.

149. *Portrait of a Gentleman; Italy.* H., 1^m,09; L., 0^m,90.

DÉCHENAUD (Adolphe), b. Saint-Ambreuil (S.-et-L.).

150. *Portrait of the Artist's Father.* H., 1^m,87; L., 1^m,05. P. 68.

151. *Portrait of M. E. Dujardin-Beaumetz.*
H., 1^m,30; L., 1^m,05. P. 113.

Presented by M. Dujardin-Beaumetz.

DELACHAUX (Léon), b. Lac-au-Viller.

152. *The Seamstress.* H., 0^m,48; L., 0^m,58. P. 146.

DELAUNAY (Elie). Nantes, 1828 ; Paris, 1891.

153. *The Plague in Rome.* H., 1^m,32; L., 1^m,71. P. 15.

154. *The Communion of the Apostles.* H., 2^m,80; L., 2^m,02. P. 22.

155. *Diana.* H., 1^m,45; L., 0^m,94. P. 2.

156. *Portrait of the Artist's Mother.* H., 0^m,76; L., 0^m,57. P. 21.

157. *Charles Hayem.* H., 0^m,57; L., 0^m,47. P. 21.

Presented by Ch. Hayem.

DELASALLE (M^{lle} Angèle), b. Paris.

158. *Portrait of Benjamin Constant.* H., 0^m,72; L., 0^m,47. P. 53.

DEMONT (Adrien), b. Douai.

159. *Night.* H., 1^m,36; L., 2^m,26. P. 28.

160. *Abel.* H., 0^m,85; L., 1^m,35.

DEMONT-BRETON (M^{me} Virginie), b. Courrières (Pas-de-Calais).

161. *The Beach.* H., 1^m,90; L., 3^m,48. P. 72.

DESBOUTIN (Marcellin). Cerilly (Allier), 1823 ; Nice, 1902.

162. *The Artist's Portrait.* H., 0^m,31; L., 0^m,23.

163. *Portrait of M^{me} C...* H., 0^m,47; L., 0^m,37. P. 53.

DESCH (Théodore), b. Nancy.

164. *Child with a Crinoline.* H., 1^m,30; L., 1^m,15. P. 155.

DESCHAMPS (Louis). Montélimar, 1850-1902.

165. *Charity.* H., 1^m,46; L., 0^m,96.

DESGOFFE (Blaise). Paris, 1830; 1901.

166. *Rock crystal Vase of the XVIth century, a Purse of Henri II; Enamels of Jean Limosin, etc.* H., 1^m,25; L., 0^m,95.

DESVALLIÈRES (Georges), b. Paris.

167. *Portrait of the Artist's Mother.* H., 1^m,18; L., 1^m,00. P. 48.
168. *Male Head.* H., 0^m,26; L., 0^m,23.

DETAILLE (Édouard), b. Paris.

169. *The Dream.* H., 3^m,00; L., 3^m,90. P. 71.

170. *Sortie of the Garrison of Huningue (20th of Aug. 1815).*

H., 4^m,05; L., 3^m,85.

Presented by anonymous Parisians M. J. T. G. C.

DEVAMBEZ (André), b. Paris.

171. *At the Concert Colonne.* H., 0^m,64; L., 0^m,50. P. 158.

DINET (Étienne), b. Paris.

172. *The Terraces of Laghouat.* H., 0^m,27; L., 0^m,33.
173. *Slave of Love and Light of the Eyes.* H., 0^m,54; L., 0^m,47. P. 141.
174. *The Man with the Large Hat.* H., 0^m,34; L., 0^m,26. P. 135.

DUBOURG (M^{me} Fantin-Latour, née Victoria), b. Paris.

175. *A Corner of the Dining-table.* H., 0^m,52; L., 0^m,61. P. 48.

DUBUFE (Guillaume), b. Paris 1853; died at sea 1909.

176. *Sketch for the Ceiling of the Comédie-Française.*
H., 0^m,25; L., 0^m,60.

DUEZ (Ernest). Paris, 1843-1896.

177. *Portrait of Ulysses Butin, Painter.* H., 1^m,53; L., 1^m,30.

DUFAU (M^{lle} Clémentine-Hélène), b. Quinsac.

178. *Autumn.* H., 1^m,80; L., 1^m,85. P. 136.
179. *Portrait of M^{me} X...* H., 0^m,66; L., 0^m,65.

DUFOUR (Camille), b. Paris.

180. *Avignon in December.* H., 1^m,06; L., 1^m,62.

DUHEM (Henry), b. Douai.

181. *Flemish Canal.* H., 0^m,62; L., 0^m,90. P. 147.

DUHEM (M^{me} Marie), b. Guemps (Pas-de-Calais).

182. *Flowers.* H., 0^m,46; L., 0^m,38.

DULAC (Charles). Paris, 1865-1898.

183. *The Nave in the Church of Vezelay.* H., 1^m,15; L., 1^m,66.
Presented by Félix Roux.

DUPRÉ (Julien). Paris, 1851; 1911.

184. *The White Cow.* H., 1^m,14; L., 1^m,52.

185. *Mowers.* H., 1^m,17; L., 1^m,50.
Presented by M^{me} Boucicaut.

DUPUY (Paul), b. Pau.

186. *At the Seaside.* H., 2^m,05; L., 1^m,51. P. 126.

ESTIENNE (Henry d'), b. Conques.

187. *A Breton Wedding.* H., 1^m,70; L., 3^m,35. P. 122.

188. *Old Aragonese Woman.* H., 0^m,24; L., 0^m,17.

FAIVRE (Abel), b. Lyon.

189. *The Woman with the Fan.* H., 0^m,80; L., 1^m,14. P. 134.

FALGUIÈRE (Alexandre). Toulouse, 1831; Paris, 1900.

190. *Dwarfs, Spain.* H., 1^m,42; L., 1^m,16. P. 54.

FANTIN-LATOURE (Henri). Grenoble, 1836; Buré (Orne), 1904.

191. *A Studio in Batignolles.* H., 2^m,05; L., 1^m,71. P. 79.

192. *Portrait of M^{me} Fantin-Latour.* H., 0^m,93; L., 0^m,76. P. 30.
Presented by the Artist.

193. *Night.* H., 0^m,63; L., 0^m,77. P. 28.

194. *Carnations.* H., 0^m,22; L., 0^m,26.
Presented by Charles Hayem.

FAUVELET (Jean). Bordeaux, 1810; Chartres, 1890.

195. *Ascanio.* H., 0^m,17; L., 0^m,16.

FERRIER (Gabriel), b. Nîmes.

196. *Portrait of Général André.* H., 1^m,25; L., 0^m,80. P. 77.

197. *Sorrow.* H., 1^m,26; L., 0^m,81. P. 27.

FLAMENG (Auguste). Metz, 1843; Paris, 1893.

198. *Fishing-boat at Dieppe.* H., 2^m,25; L., 1^m,68.

FLAMENG (François), b. Paris.

199. *Eylau*. H., 1^m,70; L., 2^m,65. P. 70.

200. *Portrait of M^{me} F. F...* H., 0^m,40; L., 0^m,33. P. 112.

FLANDRIN (Paul). Lyon, 1811; Paris, 1902.

201. *Solitude*. H., 0^m,62; L., 0^m,52.

FOREAU (Henri), b. Paris.

202. *Autumn Landscape*. H., 0^m,35; L., 0^m,56.

FOUQUERAY (Charles), b. Mans.

203. *Palermo*. H., 1^m,79; L., 2^m,00.

FOURIÉ (Albert), b. Paris.

204. *Under the Branches*. H., 0^m,98; L., 1^m,66. P. 35.

FRAPPA (José). Saint-Étienne, 1854; Paris, 1904.

205. *Phryne*. H., 0^m,92; L., 1^m,31.

FRIANT (Émile), b. Dieuze (Alsace-Lorraine).

206. *All Saints' Day*. H., 2^m,60; L., 3^m,35. P. 117.

GAGLIARDINI (Gustave), b. Mulhouse.

207. *The Village of Roussillon, Provence*. H., 1^m,43; L., 2^m,19. P. 114.

GAILLARD (Ferdinand). Paris, 1834-1887.

208. *Portrait of a Woman*. H., 0^m,56; L., 0^m,46. P. 53.

209. *Portrait of M^{sr} de Ségur*. H., 0^m,83; L., 0^m,66. P. 31.

GARDIER (Raoul du) b. Wiesbaden, of French parents.

210. *On the Beach*. H., 1^m,40; L., 1^m,40. P. 157.

GASTÉ (Georges). Paris, 1869; Madura (Inde), 1910.

211. *Brahmins Bathing (Madura, South India)*.
H., 0^m,65; L., 0^m,54.

Presented by Bérard-Gasté.

GAUGUIN (Paul). Paris, 1851; Taïrohaé (Iles Marquises), 1903.

212. *Still-life*. H., 0^m,34; L., 0^m,44.

E. Chaplet Bequest.

GAUTIER (Amand). Lille, 1825; Paris, 1894.

213. *Mother and Daughter*. H., 0^m,61; L., 0^m,51. P. 20.

GAUTIER (Étienne), b. Marseille.

214. *Saint Cecilia.* H., 1^m,09; L., 1^m,92.

Presented by Comte and Comtesse de Rambuteau.

GEOFFROY (Jean), b. Marennes (Charente-Inférieure).

215. *Visiting-day in the Hospital.* H., 1^m,20; L., 1^m,15. P. 46.

GÉROME (Léon), Vesoul, 1824; Paris, 1904.

216. *A Cockfight.* H., 1^m,42; L., 2^m,02. P. 5.

GERVEX (Henri), b. Paris.

217. *Picture Jury (Hanging committee).* H., 2^m,94; L., 3^m,84. P. 105.

Presented by M. Waldeck-Rousseau.

218. *Satyr and Bacchant.* H., 1^m,59; L., 1^m,93.

219. *Portrait of M^{me} V. de la B...* H., 2^m,00; L., 1^m,18. P. 69.

Bequeathed by M^{me} Valtresse de la Bigne.

GILLOT (Louis), b. Paris.

220. *Rouen Harbour.* H., 0^m,37; L., 0^m,47. P. 108.

221. *The Seine at the Trocadero.* H., 0^m,67; L., 0^m,90.

GIRARDOT (Louis-Auguste), b. Loulans-les-Forges (Haute-Saône).

222. *Jewish Cemetery at Tangiers.* H., 0^m,74; L., 1^m,00. P. 131.

GORGUET (François), b. Paris.

223. *Cupid.* H., 0^m,93; L., 0^m,54. P. 62.

GOSSELIN (Albert), b. Paris.

224. *Nocturn.* H., 0^m,81; L., 0^m,59. P. 132.

GRANIÉ (Joseph), b. Toulouse.

225. *Portrait of M^{lle} Moreno.* H., 0^m,56; L., 0^m,46. P. 100.

GRIVEAU (Lucien), b. Paris.

226. *The Pond.* H., 0^m,47; L., 0^m,66.

GUIGNARD (Gaston), b. Bordeaux.

227. *Flock of Sheep at the Pond.* H., 0^m,95; L., 1^m,51. P. 115.

GUIGOU (Paul), Villars (Vaucluse), 1834; Paris, 1871.

228. *Landscape in Provence.* H., 0^m,5½; L., 0^m,80. P. 6.

GUIGUET (François), b. Corbelin (Isère).

229. *Child's Head.* H., 0^m,18; L., 0^m,18.

230. *Young Girl Crocheting.* H., 0^m,65; L., 0^m,38. P. 162.

GUILLAUMET (Gustave), Paris, 1840-1887.

231. *Laghoul (Algérie).* H., 1^m,22; L., 1^m,81. P. 60.

232. *The « Seguia » Biskra.* H., 1^m,00; L., 1^m,53. P. 61.

233. *Women Weaving.* H., 0^m,95; L., 1^m,12. P. 61.

234. *The Desert.* H., 1^m,10; L., 2^m,00.

Presented by the Guillaumet Family.

GUILLAUMIN (Armand), b. Paris.

235. *The "Mill of Folly" in Crozant.* H., 0^m,93; L., 0^m,74. P. 85.

Presented by M. Blot.

236. *The Mill of Bouchardat.* H., 0^m,94; L., 1^m,15.

Presented by the "Société des Amis du Luxembourg".

GUILLEMET (Antoine), b. Chantilly.

237. *Paris, seen from Moulineaux.*

H., 1^m,84; L., 2^m,39. P. 109.

238. *Equihen.*

H., 1^m,30; L., 2^m,00. P. 107.

239. *The Beach of Villers (Calvados).* H., 0^m,73; L., 0^m,54.

GUILLOU (Alfred), b. Concarneau (Finistère).

240. *The Arrival of the "Pardon de Sainte-Anne-de-Fouesnant" at Concarneau.*

H., 2^m,76; L., 2^m,21.

GUIRAND DE SCÉVOLA (Victor), b. Cette.

241. *Portrait of M^{lle} T...*

H., 1^m,15; L., 1^m,41.

HANICOTTE (Augustin), b. Béthune.

242. *Their Sea; Volendam (Holland).* H., 1^m,40; L., 1^m,65. P. 160.

HAREUX (Ernest), Paris, 1847; Grenoble, 1909.

243. *Night in August.*

H., 0^m,39; L., 1^m,29.

HARPIGNIES (Henri), b. Valenciennes.

244. *Moonlight.* H., 0^m,71; L., 1^m,01. P. 12.

245. *Evening in the Roman Campagna.* H., 0^m,90; L., 1^m,26. P. 13.

246. *Le Saut du Loup (Allier).* H., 1^m,44; L., 1^m,80. P. 12.

- 247.** *The Coliseum.* H., 0^m,47; L., 0^m,66. P. 13.
Presented by the Artist.

- 248.** *View taken from Beaulieu (Alpes-Maritimes).* H., 0^m,28; L., 0^m,43.
Presented by the Artist.

HAWKINS (L. Weldens), b. Stuttgart of English parents, naturalized Frenchman; d. Paris 1910.

- 249.** *Orphans.* H., 1^m,25; L., 1^m,60. P. 50.

HÉBERT (Ernest), Grenoble, 1817; La Tronche (Isère), 1908.

- 250.** *The Malaria.* H., 1^m,35; L., 1^m,93. P. 29.
251. *The Kiss of Judas.* H., 2^m,55; L., 1^m,86.
252. *Cervarol Women.* H., 2^m,88; L., 1^m,75. P. 11.
253. *Portrait of M^{me} d'Attainville.* H., 0^m,97; L., 0^m,73. P. 10.
254. *Muse (a study).* H., 0^m,47; L., 0^m,39.
Princess Mathilde Bequest.

HÉDOUIN, Boulogne-sur-mer, 1820; Paris, 1889.

- 255.** *Gleaners at Chambaudoin (Loiret).* H., 1^m,52; L., 2^m,60.

HELLEU (Paul), b. Vannes.

- 256.** *Versailles; study.* H., 1^m,25; L., 1^m,25. P. 156.

HENNER (Jean-Jacques), Bernwiller (Alsace) 1829; Paris, 1905.

- 257.** *Portrait of Abbé Hugard.* H., 0^m,65; L., 0^m,54. P. 53.
258. *The Chaste Susanna.* H., 1^m,83; L., 1^m,32. P. 25.
259. *A Naiad.* H., 0^m,43; L., 0^m,63. P. 34.
260. *Idyl.* H., 0^m,75; L., 0^m,62. P. 3.
261. *Portrait of M. Clavé.* H., 0^m,41; L., 0^m,32.
Bequeathed by M^{me} Clavé.
262. *Comtesse Diane.* H., 0^m,51; L., 0^m,41. P. 118.
Bequeathed by M^{me} de Beausac.
263. *Portrait of M^{lle} Laura Le Roux.* H., 1^m,33; L., 0^m,71. P. 76.
264. *Saint Sebastian.* H., 1^m,50; L., 1^m,20. P. 9.
265. *Christ on the Cross.* H., 2^m,05; L., 1^m,40. P. 9.

HERPIN (Léon), Granville (Manche), 1841; Paris, 1880.

- 266.** *Paris seen from the Pont des Saints-Pères (evening).* H., 1^m,95; L., 2^m,95.

HOFFBAUER (Charles), b. Paris.

267. *After the Battle.* H., 2^m,25; L., 4^m,00. P. 102.

HUMBERT (Ferdinand), b. Paris.

268. *The Virgin, the Holy Child and St John the Baptist.*
H., 2^m,60; L., 1^m,40.

269. *Portrait of M^{me} X...* H., 2^m,10; L., 1^m,03. P. 69.

270. *The Ride.* H., 2^m,20; L., 1^m,98. P. 104.

JACQUES-MARIE, b. Paris.

271. *Old Bridge on the Rance at Dinan.* H., 1^m,62; L., 1^m,22.

JACQUET (Gustave), Paris, 1846-1909.

272. *Girl with a Lizard.* H., 1^m,55; L., 1^m,43.

Presented by M. Maciet.

JEANNIN (Georges), b. Paris.

273. *Embarkation of Flowers.* H., 2^m,92; L., 2^m,42.

JEANNIOT (Georges), b. Genève.

274. *Afternoon Tea.* H., 0^m,61; L., 0^m,50. P. 82.

JUSTE (René), b. Paris.

275. *Old Corner of Marlotte.* H., 0^m,50; L., 0^m,60.

KREYDER (Alexis), Andlau (Alsace), 1841; Paris, 1912.

276. *Offering to Bacchus.* H., 0^m,98; L., 0^m,77.

LA GANDARA (Antonio de), b. Paris.

277. *Lady with a Rose.* H., 1^m,95; L., 0^m,95. P. 76.

LAGARDE (Pierre), Paris, 1853-1910.

278. *The Retreat.* H., 1^m,06; L., 1^m,45. P. 70.

LANDELLE (Charles), Laval, 1821; Chennevières (S.-et-M.), 1908.

279. *The Virgin's Presentiment.* H., 1^m,43; L., 1^m,18.

280. *The Nymphée of Julius II.* H., 0^m,55; L., 0^m,38.

LAPPARA (William), b. Bordeaux.

281. *"Coplas".* H., 0^m,97; L., 1^m,20. P. 152.

LARONZE (Jean), b. Gênelard (Saône-et-Loire).

282. *The Angelus.* H., 0^m,80; L., 1^m,07.

LA TOUCHE (Gaston), b. Saint-Cloud.

283. *Night Festival*. H., 3^m,00; L., 4^m,00. P. 137.

284. *Swans*. H., 0^m,78; L., 0^m,78.

285. *Bracquemond and his Pupil*. H., 2^m,25; L., 2^m,07. P. 154.

LAUGÉE (Désiré), Maromme, 1823; Paris, 1896.

286. *Interior*. H., 0^m,40; L., 0^m,33.

Presented by M^{lle} Clotilde Laugée.

LAURENS (Jean-Paul), b. Fourquevaux (Haute-Garonne).

287. *Release of the Immured in Carcassonne*.

H., 4^m,50; L., 3^m,50. P. 59.

288. *Excommunication of Robert the Pious*.

H., 4^m,47; L., 2^m,16. P. 56.

289. *Inquisitors*.

H., 4^m,43; L., 4^m,93. P. 57.

LAURENS (Albert), b. Paris.

290. *Portrait of Jean-Paul Laurens*.

H., 0^m,61; L., 0^m,50. P. 52.

291. *Revery*.

H., 0^m,85; L., 4^m,45.

LAURENT (Ernest), b. Paris.

292. *Portrait of M^{lle} X...*

H., 4^m,52; L., 0^m,97.

293. *Portrait of M^{me} la Comtesse Lovatelli*.

H., 4^m,35; L., 4^m,10. P. 101.

Presented by M^{me} la Comtesse Lovatelli.

LAUTH (Frédéric), b. Paris.

294. *Sancho Pança*.

H., 0^m,80; L., 0^m,60.

LAVIEILLE (Eugène), Paris, 1820-1889.

295. *October Night on the Bridge of la Corbienne; Moustiers-aux-Perche (Orne)*.

H., 4^m,30; L., 0^m,95.

LEBASQUE (Henri), b. Champigné (Maine-et-Loire).

296. *Picnic*.

H., 4^m,22; L., 4^m,40. P. 94.

LEBOURG (Albert), b. Montfort-sur-Risle (Eure).

297. *At Herblay*.

H., 0^m,40; L., 0^m,65.

298. *The Seine*.

H., 0^m,50; L., 0^m,85. P. 93.

LECOMTE DU NOUY (Jules), b. Paris.

299. *Messengers of Ill Tidings.* H., 0^m,74; L., 1^m,21. P. 56.

LECREUX (Gaston), b. Paris.

300. *Flowers and Fruit in a Vase.* H., 0^m,45; L., 0^m,60.

LEFEBVRE (Jules). Tournon, 1836; Paris, 1912.

301. *Truth.* H., 2^m,62; L., 1^m,10. P. 63.

302. *Yvonne.* H., 1^m,43; L., 1^m,17. P. 48.

LEGRAND (Louis), b. Dijon.

303. *Ballet-dancer.* H., 0^m,65; L., 0^m,90. P. 120.

LEGROS (Alphonse). Dijon, 1837; Watford (Angleterre), 1911.

304. *Public Penance.* H., 1^m,78; L., 1^m,72. P. 55.

305. *The Dead Christ.* H., 1^m,01; L., 1^m,48. P. 27.

306. *Landscape.* H., 0^m,50; L., 0^m,75.

Presented by M. Bracquemond.

307. *Portrait of Léon Gambetta.* H., 0^m,65; L., 0^m,55. P. 52.

Bequeathed by Sir Charles Dilke.

LELEUX (Adolphe). Paris, 1812-1891.

308. *The Artist's Portrait.* H., 0^m,56; L., 0^m,46.

Presented by M^{me} Nicolet.

309. *The Watch-word; 24th of February 1848.*

H., 0^m,93; L., 0^m,53.

LELEUX (Armand). Paris, 1818-1885.

310. *Interior of the Pharmacy in the Capucin Convent, in Rome.*

H., 0^m,38; L., 0^m,47.

LELIEPVRE (Maurice). Lille, 1848; Paris, 1897.

311. *March Sunshine.* H., 1^m,92; L., 2^m,30.

LEPÈRE (Auguste), b. Paris.

312. *The Shower.* H., 0^m,55; L., 1^m,00. P. 156.

313. *Still-life.* H., 0^m,54; L., 0^m,65.

314. *The Beggar.* H., 0^m,75; L., 1^m,02.

315. *Landscape.* H., 0^m,73; L., 1^m,00.

LÉPINE (Stanislas). Caen, 1836; Paris, 1892.

316. *The "Marché-aux-pommes". Paris.* H., 0^m,35; L., 0^m,27.

LEROLLE (Henry), b. Paris.

- 317.** *Portrait of the Artist's Mother.* H., 1^m,00; L., 1^m,00. P. 104.

LEROUX (Charles), Nantes, 1814-1895.

- 318.** *The Mouth of the Loire.* H., 0^m,90; L., 1^m,30. P. 6.

- 319.** *Cherry-trees; Autumn.* H., 0^m,48; L., 0^m,76.

Presented by MM. Ch. et J. Le Roux.

LEROY (Paul), b. Paris.

- 320.** *The Oasis of El-Kantara.* H., 0^m,65; L., 0^m,54.

- 321.** *Arabian Weaver.* H., 0^m,54; L., 0^m,65. P. 60.

G. Michonis Bequest.

LE SÉNÉCHAL DE KERDRÉORET (Gustan), b. Hennebont.

- 322.** *Moorings; Last Rays of Sunset.* H., 0^m,89; L., 1^m,30. P. 108.

LE SIDANER (Henri), b. in Mauritius.

- 323.** *The Table.* H., 0^m,73; L., 0^m,70.

- 324.** *Dessert.* H., 0^m,65; L., 0^m,80. P. 94.

LÉVY (Henry), Nancy, 1840; Paris, 1905.

- 325.** *Sarpedon.* H., 3^m,05; L., 2^m,36. P. 32.

LHERMITTE (Léon), b. Mont-Saint-Père (Aisne).

- 326.** *Harvesters' Payday.* H., 2^m,15; L., 2^m,72. P. 99.

LOBRE (Maurice), b. Bordeaux.

- 327.** *The King's Library (Versailles).* H., 0^m,73; L., 1^m,00. P. 123.

LOMONT (Eugène), b. Lure.

- 328.** "*Lied*". H., 1^m,36; L., 1^m,17. P. 122.

LOPISGISCH (Georges), b. Vichy.

- 329.** *Tulips.* H., 0^m,45; L., 0^m,38.

LOUP (Eugène), b. Rodez.

- 330.** *Revery.* H., 1^m,05; L., 0^m,90. P. 101.

LUCAS (Désiré), b. Fort-de-France.

- 331.** *Grace before the Meal.* H., 1^m,72; L., 1^m,37. P. 158.

LUNOIS (Alexandre), b. Paris.

- 332.** *Evening Feast in Sevilla.* L., 0^m,60; L., 0^m,73. P. 152.

MACHARD (Jules). Sampans (Jura), 1839; Bellevue (Seine-et-Oise). 1900.

333. *Portrait of M^{me} J. Machard.* H., 1^m,23; L., 0^m,92. P. 49.

334. *Portrait of the Composer Ch. Lenepveu.*
H., 1^m,00; L., 0^m,87.

MAIGNAN (Albert). Beaumont (Sarthe), 1845; Saint-Prix. 1908.

335. *Carpeaux.* H., 3^m,50; L., 4^m,45. P. 66.

MAISIAT (Joanny), b. Lyon.

336. *Flowers and Fruit.* H., 1^m,00; L., 0^m,82.

MANET (Édouard). Paris, 1833-1883.

337. *The Balcony.* H., 1^m,69; L., 1^m,23. P. 83.

338. *Angelina.* H., 0^m,91; L., 0^m,72.
Caillebotte Bequest.

MAREC (Victor), b. Paris.

339. *Portrait of his Father.* H., 1^m,00; L., 1^m,18. P. 160.

MARTEL (Eugène), b. Revest-du-Bion (Basses-Alpes).

340. *Baker's Apprentice.* H., 0^m,62; L., 0^m,51. P. 159.

MARTIN (Henri), b. Toulouse.

341. *Serenity.* H., 3^m,42; L., 5^m,48. P. 129.

342. *House in the Sun.* H., 0^m,55; L., 0^m,95.

343. *Haying.* H., 0^m,00; L., 9^m,00.

MARTIN (Jacques), b. Villeurbanne (Rhône).

344. *Flowers and Fruit.* H., 0^m,70; L., 1^m,15.

MATHEY (Paul), b. Paris.

345. *Portrait of Félicien Rops.* H., 1^m,44; L., 1^m,15. P. 116.

MAUFRA (Camille), b. Nantes.

346. *A Sloping Street.* H., 0^m,82; L., 0^m,82. P. 93.

MÉNARD (Émile-René), b. Paris.

347. *Portrait of Louis Ménard.* H., 0^m,66; L., 0^m,72. P. 145.

348. *The Herd.* H., 0^m,98; L., 1^m,18. P. 145

349. *Mont Cervin.* H., 9^m,71; L., 0^m,50.

MENGIN (Auguste), b. Paris.

350. *Revery.* H., 0^m,95; L., 0^m,54. P. 52.

MERCIÉ (Antonin), b. Toulouse.

351. *Venus.* H., 1^m,00; L., 0^m,72. P. 24.

352. *Sleeping Nymph.* H., 0^m,38; L., 0^m,46.

METTLING (Louis). Dijon, 1846-1904.

353. *Man's Head.* H., 0^m,52; L., 0^m,42.

Presented by MM. Tempelaëre.

MICHEL (Émile). Metz, 1828 ; Paris, 1909.

354. *Sowing in Autumn.* H., 1^m,09; L., 1^m,55. P. 44.

355. *The Dune near Haarlem.* H., 1^m,45; L., 2^m,05.

MONET (Claude), b. Paris.

356. *The Church of Vétheuil.* H., 0^m,51; L., 0^m,70. P. 81.

357. *La Gare Saint-Lazare.* H., 0^m,73; L., 0^m,98. P. 80.

358. *The Rocks of Belle-Isle.* H., 0^m,64; L., 0^m,80. P. 81.

359. *Breakfast.* H., 1^m,60; L., 2^m,00. P. 88.

360. *The Regattas at Argenteuil.* H., 0^m,48; L., 0^m,73. P. 80.

361. *Hoar-frost.* H., 0^m,60; L., 0^m,99.

362. *The Tuileries.* H., 0^m,50; L., 0^m,74.

363. *Corner of a Flat.* H., 0^m,80; L., 0^m,60.

336 to 363, bequest, Caillebotte.

364. *The Cathedral.* H., 1^m,05; L., 0^m,73. P. 90.

MONGINOT (Charles). Brienne (Aube), 1825; Dieuville (Aube), 1900.

365. *Still-life.* H., 2^m,03; L., 2^m,60.

MONTENARD (Frédéric), b. Paris.

366. *The Transport "La Corrèze".* H., 2^m,30; L., 1^m,70. P. 133.

367. *A Place of Pilgrimage in the Var.* H., 0^m,72; L., 0^m,92.

MOREAU (Gustave). Paris, 1826-1898.

368. *Orpheus.* H., 1^m,35; L., 1^m,00. P. 37.

369. *Jason.* H., 2^m,02; L., 1^m,17. P. 2.

Presented by M. Théodore Reinach.

370. *Golgotha.* H., 0^m,23; L., 0^m,31. P. 36.
Presented by Ch. Hayem.

371. *The Rape of Europa.* H., 0^m,27; L., 0^m,42. P. 36.
Presented by Ch. Hayem.

MOREAU-NÉLATON (Étienne), b. Paris.

372. *Harfleur.* H., 0^m,64; L., 0^m,53. P. 90.

MORISOT (M^{lle} Berthe), Bourges, 1840; Paris, 1895.

373. *Young Lady at the Ball.* H., 0^m,70; L., 0^m,50. P. 101.

MORISSET (Henri), b. Paris.

374. *Reading.* H., 0^m,53; L., 0^m,65. P. 161.

MORLOT (Alphonse), b. Isomes (Haute-Marne).

375. *Landscape.* H., 0^m,31; L., 0^m,46. P. 45.
Presented by M. Kempf.

MOROT (Aimé), b. Nancy.

376. *Rezonville; Aug. 16th 1870.* H., 1^m,20; L., 2^m,49. P. 111.

377. *Portrait of E. Hébert.* H., 1^m,22; L., 0^m,92. P. 112.

MOTTEZ (Victor). Lille, 1809; Bièvre, 1897.

378. *Portrait of M^{me} Mottez (fresco).* H., 0^m,97; L., 0^m,83.
Presented by M. H. Mottez.

MUENIER (Jules-Alexis), b. Lyon.

379. *Returning from the Fields.* H., 0^m,90; L., 0^m,66. P. 132.

380. *Clavecin Lesson.* H., 1^m,46; L., 1^m,10. P. 138.

381. *Tramps.* H., 1^m,47; L., 1^m,43. P. 154.

NEUVILLE (Alphonse de). Saint-Omer, 1833; Paris, 1885.

382. *The Cemetery of St. Privat.* H., 2^m,36; L., 3^m,44.
Presented by M. Roland Knœdler.

383. *Le Bourget (Oct. 30th 1870); sketch.*
H., 0^m,53; L., 0^m,75.

384. *Attack on a Barricaded House at Villersexel; sketch.*
H., 0^m,62; L., 0^m,83.

NOZAL (Alexandre), b. Paris.

385. *The Golden Heath.* H., 1^m,21; L., 2^m,29. P. 157.

OLIVE (Jean-Baptiste), b. Marseille.

386. *Evening; Villefranche Roads.* H., 0^m,90; L., 0^m,83. P. 96.

PASCAU (Eugène), b. Bayonne.

387. *Flowered Dress; portrait of M^{me} Edmond Rostand.*
H., 1^m,82; L., 1^m,57.

PELOUSE (Léon). Pierrelaye (Seine-et-Oise), 1838; Paris, 1891.

388. *Grandcamp, seen from the Beach.* H., 0^m,89; L., 1^m,29.
Presented by M^{me} Pelouse.

PERRET (Aimé), b. Lyon.

389. *The Viaticum in Burgundy.* H., 1^m,34; L., 1^m,97. P. 73.

PERRET (Marius). Moulins, 1853; Sinanglaia (Java), 1900.

390. *Senegalese Riflemen in the Rear guard.*
H., 0^m,65; L., 1^m,60. P. 130.

PETITJEAN (Édouard), b. Neufchâteau (Vosges).

391. *Rochelle Harbour in a Gale.* H., 1^m,30; L., 1^m,85. P. 109.

PICARD (Louis), b. Paris.

392. *The Woman who passes.* H., 0^m,81; L., 0^m,65. P. 134.

PISSARRO (Camille). Saint-Thomas (Antilles), 1830; Paris, 1903.

393. *Orchard; Trees in Blossom.* H., 0^m,65; L., 0^m,80. P. 84.

394. *Red Roofs.* H., 0^m,53; L., 0^m,64. P. 84.

395. *Road mounting through the Fields.* H., 0^m,53; L., 0^m,64.

396. *The Wheelbarrow.* H., 0^m,52; L., 0^m,65.

397. *Road through a Wood in Summer.* H., 0^m,81; L., 0^m,64.

398. *Wash-house.* H., 0^m,46; L., 0^m,56.

399. *The Harvest.* H., 0^m,65; L., 0^m,91.

393 to 399, Caillebotte Bequest.

POINTELIN (Auguste), b. Arbois (Jura).

400. *The Jura Chain seen from the Plain.*
H., 0^m,60; L., 0^m,74. P. 45.

401. *September Evening.* H., 1^m,34; L., 2^m,07.

402. *Bottom of a Valley (Jura).* H., 0^m,57; L., 0^m,79.

PRINET (René), b. Vitry-le-François (Marne).

403. *The Bath*. H., 0^m,75; L., 0^m,85. P. 150.

Presented by M. Schweisguth.

404. *The Saglio Family*. H., 0^m,00; L., 0^m,00. P. 150.

PROTAIS (Alexandre). Paris, 1825-1890.

405. *The Square Battalion*; 1815. H., 1^m,72; L., 2^m,53.

PUVIS DE CHAVANNES (Pierre). Lyon, 1824; Paris, 1898.

406. *The Poor Fisherman*. H., 1^m,52; L., 1^m,90. P. 51.

QUIGNON (Fernand), b. Paris.

407. *Oats in Flower*. H., 1^m,54; L., 2^m,54. P. 93.

QUOST (Ernest), b. Avallon (Yonne).

408. *Flowers for Planting*. H., 1^m,33; L., 1^m,45. P. 98.

409. *The Hot-house*. H., 1^m,29; L., 1^m,05.

410. *Landscape*. H., 0^m,72; L., 0^m,96.

RAFFAËLLI (Jean-François), b. Paris.

411. *Old Convalescents*. H., 1^m,45; L., 1^m,12. P. 139.

412. *Notre-Dame de Paris*. H., 0^m,69; L., 0^m,79.

413. *Guests waiting for the Wedding-party*.
H., 0^m,52; L., 0^m,68. P. 123.

Presented by Charles Hayem.

414. *Public Meeting (portrait of M. Clemenceau)*.
H., 2^m,45; L., 2^m,05. P. 39.

415. *Judith and Gabrielle*. H., 0^m,00; L., 0^m,00.

Presented by M. Charles Schwartz.

RAPIN (Alexandre). Noroy-le-Bourg (Haute-Saône), 1840; Paris, 1889.

416. *Evening at Druillat (Ain)*. H., 2^m,00; L., 1^m,45.

RÉALIER-DUMAS (Maurice), b. Paris.

417. *Pœstum*. H., 1^m,30; L., 0^m,96. P. 133.

REDON (Odilon), b. Bordeaux.

418. *Closed Eyes*. H., 0^m,33; L., 0^m,31. P. 100.

RÉGAMEY (Guillaume). Paris, 1837-1875.

419. *Cuirassiers*. H., 0^m,72; L., 0^m,94. P. 64.

Presented by Félix Régamey.

RENAN (Ary), Paris, 1858-1900.

420. *Sappho*. H., 0^m,56; L., 0^m,80. P. 128.

421. *Ischia*. H., 0^m,30; L., 0^m,40.

Presented by Charles Hayem.

RENARD (Emile), b. Sèvres.

422. *The Christening*. H., 1^m,40; L., 1^m,92.

423. *The Grandmother*. H., 0^m,92; L., 0^m,77.

RENAUDOT (Paul), b. Roma of French parents.

424. *The Cup of Tea*. H., 0^m,63; L., 0^m,53.

RENOIR (Auguste), b. Limoges.

425. *Girls at the Piano*. H., 1^m,46; L., 0^m,88. P. 82.

426. "*Le Moulin de la Galette*". H., 1^m,31; L., 1^m,75. P. 87.

427. *The Swing*. H., 0^m,91; L., 0^m,71. P. 86.

428. *The Torso of a Young Woman in the Sun*.

H., 0^m,80; L., 0^m,64.

429. *Reading*. H., 0^m,45; L., 0^m,37.

430. *Railway Bridge at Chatou*. H., 0^m,54; L., 0^m,63.

431. *Champrosay*. H., 0^m,55; L., 0^m,65.

426 to 431, Caillebotte Bequest.

432. *Portrait of M^{me} Hartmann*. H., 1^m,84; L., 1^m,24. P. 86.

RENOUARD (Paul), b. Cour-Cheverny (Loir-et-Cher).

433. *Portrait of Messrs. Mollard and du Roujoux*.

H., 1^m,78; L., 1^m,27. P. 126.

RIBOT (Théodule), Breteuil (Eure), 1823; Paris, 1891.

434. *Saint Sebastian*. H., 0^m,97; L., 1^m,30. P. 26.

435. *Jesus and the Scribes*. H., 2^m,55; L., 1^m,80.

436. *The Samaritan*¹. H., 1^m,42; L., 1^m,45. P. 26.

437. *Portrait of the Author*. H., 0^m,64; L., 0^m,43.

Presented by M^{lle} Ribot.

RICARD (Gustave), Marseille, 1824; Paris, 1873.

438. *Portrait of M^{me} de Calonne*. H., 0^m,50; L., 0^m,37.

1. The illustration is wrongly named "Ixion".

RIGOLOT (Albert), b. Paris.

439. *Road from Kadarda to Bou-Saada (Algéria).*

H., 1^m,30; L., 1^m,90. P. 131.

ROBERT-FLEURY (Tony), Paris, 1837-1912.

440. *The Last Day of Corinth.* H., 4^m,00; L., 6^m,02. P. 67.

441. *Old Women of Place Navone.* H., 0^m,71; L., 1^m,09.

442. *Anxiety.* H., 1^m,05; L., 1^m,52. P. 42.

ROCHEGROSSE (Georges), b. Versailles.

443. *The Knight among Flowers.* H., 2^m,32; L., 3^m,72. P. 110.

ROLL (Alfred), b. Paris.

444. *Onward.* H., 3^m,90; L., 5^m,40. P. 103.

445. *Manda Laméttrie, Farmer s' Wife.* H., 2^m,15; L., 1^m,60. P. 16.

446. *"The Trojans"; study.* H., 1^m,27; L., 1^m,06. P. 49.

447. *The Dragon.* H., 2^m,03; L., 1^m,50.

448. *The Republic.* H., 0^m,00; L., 0^m,90.

ROUSSEAU (Philippe), Paris, 1816; Acquigny (Eure), 1888.

449. *The Storks' Siesta.* H., 2^m,10; L., 1^m,42. P. 4.

450. *Kids nibbling Flowers.* H., 2^m,20; L., 1^m,42. P. 4.

ROYBET (Ferdinand), b. Uzès (Gard).

451. *Young Girl with a Parrot.* H., 0^m,41; L., 0^m,33. P. 20.

452. *Little Girl with a Doll.* H., 0^m,41; L., 0^m,33.

ROYER (Henri), b. Nancy.

453. *Grace before Meals.* H., 0^m,33; L., 0^m,39. P. 146.

SABATTÉ (Fernand), b. Aiguillon (Lot-et-Garonne).

454. *Interior of the Church of Saint-Germain-des-Prés.*

H., 1^m,35; L., 1^m,02. P. 159.

SAIN (Édouard), Cluny (Saône-et-Loire), 1830; Paris, 1910.

455. *Excavations at Pompeii.* H., 1^m,18; L., 1^m,72.

SAÏN (Paul), Avignon, 1854-1908.

456. *Avignon Bridge.* H., 0^m,90; L., 1^m,30.

SAINT-GERMIER (Joseph), b. Toulouse.

457. *A Funeral in Venice.* H., 1^m,11; L., 1^m,71. P. 125.

458. *Secret Report.* H., 1^m,15; L., 0^m,90.

SAINT-PIERRE (Gaston), b. Nîmes.

459. *Portrait of M^{me} Claude Vignon*. H., 2^m,15; L., 1^m,30. P. 68.

SAUTAI (Paul). Amiens, 1842; Paris, 1901.

460. *The Eve of an Execution in Rome*. H., 0^m,90; L., 1^m,34. P. 58.

SCHUTZENBERGER (Louis). Strasbourg, 1825; Paris, 1903.

461. *Centaurs chasing a wild Boar*. H., 1^m,08; L., 2^m,00.

SEIGNEMARTIN (Jean). Lyon, 1848; Alger, 1875.

462. *Flowers*. H., 0^m,46; L., 0^m,39.

Presented by M. Ch. Faure.

SELLIER (François). Nancy, 1830-1882.

463. *Portrait of E. Dugit*. H., 0^m,20; L., 0^m,18.

SEYSSAUD (René), b. Marseille.

464. *Sainfoins in the Setting Sun*. H., 0^m,38; L., 0^m,60.

SIMON (Lucien), b. Paris.

465. *The Procession*. H., 0^m,00; L., 0^m,00. P. 143.

466. *The Menhir (Druid's Stone)*. H., 0^m,00; L., 0^m,00. P. 142.

Bertin Bequest.

467. *Summerday*. H., 0^m,00; L., 0^m,00. P. 142.

468. *The Bath*. H., 0^m,00; L., 0^m,00. P. 139.

469. *Thanksgiving*. H., 0^m,00; L., 0^m,00.

SIMONNET (Lucien), b. Paris.

470. *Ville d'Avray; Snow effect*. H., 1^m,49; L., 2^m,00.

SISLEY (Alfred). Paris, 1839; Moret, 1899.

471. *Canal of the Loing*. H., 0^m,92; L., 0^m,72. P. 92.

Presented by a group of friends.

472. *The Banks of the Loing*. H., 0^m,60; L., 0^m,74. P. 92.

Presented by M. Albert Lehmann.

473. *Saint Mammès*. H., 0^m,53; L., 0^m,72.

474. *Banks of the Seine*. H., 0^m,59; L., 0^m,73.

475. *Skirts of a Forest in Spring*. H., 0^m,58; L., 0^m,72.

476. *Farmyard*. H., 0^m,73; L., 0^m,92.

477. *Regattas at Moulsey, near London.*

H., 0^m,65; L., 0^m,92.

478. *Street in Louveciennes.*

H., 0^m,55; L., 0^m,45.

473-478, Caillebotte Bequest.

TANZI (Léon), b. Paris.

479. *Evening.*

H., 1^m,30; L., 1^m,93.

TATTEGRAIN (François), b. Péronne.

480. *Landing of Bait Fishers in the Bay of Authie.*

H., 1^m,65; L., 2^m,30. P. 73.

TÉROUANNE (M^{lle} Magdeleine), b. Southampton of French parents.

481. *Intimacy.*

H., 1^m,15; L., 1^m,15.

THIRION (Eugène). Paris, 1839-1910.

482. *Moses on the Nile.*

H., 1^m,05; L., 2^m,30.

THURNER (Gabriel). Mulhouse, 1840; Paris, 1907.

483. *Pancakes; Brittany.*

H., 0^m,33; L., 0^m,41.

TISSOT (James). Nantes, 1836; Buillon (Doubs), 1902.

484. *Faust and Margaret.*

H., 0^m,00; L., 0^m,00.

485. *Portraits in a Park.*

H., 2^m,10; L., 1^m,36. P. 17.

486. *Young Woman in Red Jacket.*

H., 1^m,24; L., 1^m,00.

The Prodigal Son :

487. *The Departure.*

H., 0^m,93; L., 1^m,21.

488. *In Foreign Land.*

id. id.

489. *The Return.*

id. id. P. 64.

490. *The Fatted Calf.*

id. id.

Bequeathed by the Artist.

TOULOUSE-LAUTREC (Henri de). Albi, 1864; Paris, 1901.

491. *Study.*

H., 0^m,54; L., 0^m,42.

TOURNÈS (Étienne), b. Bordeaux.

492. *At the Dressing Table.*

H., 0^m,42; L., 0^m,34. P. 162

TRÉVOUX (Joseph). Lyon, 1831-1909.

493. *Landscape.*

H., 0^m,50; L., 0^m,72.

TRIGOULET. Paris, 1854; Berck, 1910.

494. *Fishermen's Wives.* H., 0^m,65; L., 0^m,82.

Presented by M. le Baron Edmond de Rothschild.

TRONCY (Émile), b. Cette.

495. *Jewels.* H., 1^m,40; L., 0^m,92. P. 116.

VALADON (Jules). Paris, 1827-1900.

496. *Portrait of a Young Woman.* H., 0^m,62; L., 0^m,47.

497. *The Old Stove.* H., 0^m,28; L., 0^m,21.

Presented by Ch. Hayem.

VAYSON (Paul). Gordes (Vaucluse). 1842; Paris, 1911.

498. *The Shepherdess.* H., 0^m,71; L., 1^m,02.

VÉBER (Jean), b. Paris.

499. *The Little Princess.* H., 0^m,80; L., 1^m,00. P. 128.

Presented by Ch. Hayem.

VERNAY (François). Lyon, 1833 (?); 1896.

500. *Flowers and Fruit.* H., 0^m,75; L., 0^m,93. P. 110.

501. *Fruit.* H., 0^m,34; L., 0^m,40.

Presented by M. Brisson.

VEYRASSAT (Jules). Paris, 1828; 1893.

502. *The Old Servant.* H., 0^m,75; L., 0^m,92.

VIGNON (Victor). Villers-Cotterets, 1847; Paris, 1909.

503. *Landscape.* H., 0^m,34; L., 0^m,42.

Presented by MM. Bernheim-Jeune.

VILLAIN (Eugène). Paris, 1821-1897.

504. *Still-life; Chicken.* H., 0^m,50; L., 0^m,60.

Presented by M. Gerbeau.

505. *Still-life; Glass of Wine, Apples and Cheese.*

H., 0^m,28; L., 0^m,36.

VOLLON (Antoine). Lyon, 1833; Paris, 1900.

506. *Saltwater Fish.* H., 0^m,82; L., 1^m,20. P. 18.

507. *Curiosities.* H., 2^m,64; L., 1^m,92.

508. *The Artist's Portrait.* H., 0^m,40; L., 0^m,33.

Presented by M. Goldschmidt.

509. *The Harbour of Antwerp.* H., 0^m,54; L., 0^m,65.

VIILLARD (Jean-Edouard), b. Cuiseaux (Saône-et-Loire).

510. *Breakfast*. H., 0^m,57; L., 0^m,60. P. 147.

VUILLEFROY (Félix de), b. Paris.

511. *Return of the Herd*. H., 1^m,52; L., 1^m,82. P. 115.

512. *In the Meadows*. H., 0^m,82; L., 1^m,17.

WEERTS (Jean-Joseph), b. Roubaix.

513. *The Death of Joseph Bara*. H., 3^m,50; L., 2^m,50. P. 32.

514. *Portrait of a Gentleman*. H., 0^m,27; L., 0^m,20.

WENCKER (Joseph), b. Strasbourg.

515. *Artemis*. H., 2^m,05; L., 1^m,30. P. 24.

WÉRY (Émile), b. Reims.

516. *Mariners in Amsterdam*. H., 2^m,00; L., 3^m,00. P. 124.

WORMS (Jules), b. Paris.

517. *The Romance in vogue*. H., 0^m,46; L., 0^m,65.

ULMANN (Raoul), b. Paris.

518. *The Seine at the Trocadero*. H., 0^m,48; L., 0^m,52.

519. *Sea-piece*. id. id. P. 144.

ZIEM (Félix) Beaunc, 1821; Paris, 1911.

520. *Venice*. H., 1^m,78; L., 2^m,58. P. 39.

521. *Antwerp*. H., 1^m,32; L., 2^m,15. P. 38.

ZO (Henri), b. Bayonne.

522. *Aguadora*. H., 1^m,62; L., 1^m,30. P. 155.

ZUBER (Henri), Rixheim (Alsace), 1844; Paris, 1909.

523. *The Bay "Hollandsch Diep"*. H., 1^m,20; L., 1^m,60. P. 38.

ZWILLER (Auguste), b. Didenheim (Alsace).

524. *Revery*. H., 0^m,55; L., 0^m,47. P. 100.

II

FOREIGN SCHOOLS

GERMAN AND AUSTRIAN SCHOOLS

ACHENBACH (Oswald), b. Düsseldorf.

525. *Naples Mole.* H., 1^m,09; L., 1^m,72.

BARTELS (Hans von), b. Hamburg.

526. *High Tide.* H., 1^m,02; L., 1^m,50.

BORCHARDT (Félix), b. Berlin.

527. *Portrait.* H., 2^m,14; L., 1^m,44. P. 165.

BOZNANZKA (M^{lle} Olga de), b. Cracow.

528. *Portrait of a Lady.* H., 0^m,83; L., 0^m,60.

FABER DU FAUR (Otto von). Ludwigsburg, 1828; Munich, 1901.

529. *Crossing the Beresina.* H., 0^m,24; L., 0^m,34.

KNAUS (Ludwig). Wiesbaden, 1829; Berlin, 1910.

530. *The Walk.* H., 0^m,97; L., 0^m,75. P. 164.

KUEHL (Gotthardt), b. Lubeck.

531. *A Dilemma.* H., 1^m,20; L., 1^m,00. P. 164.

LIEBERMANN (Max), b. Berlin.

532. *Country Tavern, Bavaria.* H., 0^m,71; L., 0^m,98. P. 163.

MORSTADT (M^{lle} Anna), b. Vienna.

533. *Camels.* H., 0^m,95; L., 1^m,00.

THOREN (Otto von). Vienne, 1828; Paris, 1889.

534. *Interior of a Stable.* H., 1^m,72; L., 2^m,50.

UHDE (Fritz von), Wolkenburg (Saxe), 1848; Munich, 1911.

535. *Jesus in the Peasant's Cottage.* H., 0^m,51; L., 0^m,63. P. 163.

AMERICAN SCHOOL

ALEXANDER (John-W.), b. Pittsburg.

536. *Lady in Gray.* H., 1^m,90; L., 0^m,90. P. 180.

BARTHOLD (Manuel), b. New-York.

537. *Two Friends.* H., 2^m,00; L., 1^m,48. P. 179.

BOHM (Max), b. Cleveland (Ohio).

538. *Golden Hours.* H., 1^m,27; L., 1^m,27.

DANNAT (William), b. New-York.

539. *Lady in Red.* H., 2^m,45; L., 1^m,05. P. 180.

540. *Aragonese Smuggler.* H., 2^m,75; L., 1^m,65. P. 174.

FOSTER (Ben), b. North Anson.

541. *"Lulled by the Murmuring Stream."*
H., 0^m,89; L., 0^m,68.

FRIESEKE (Frederic), b. Michigan City (Indiana).

542. *Before the Looking-glass.* H., 0^m,92; L., 0^m,65. P. 174.

GAY (Walter), b. Boston.

543. *Blue and White.* H., 0^m,57; L., 0^m,47. P. 178.

544. *The Medallions.* H., 0^m,65; L., 0^m,54.

545. *Interior.* H., 0^m,65; L., 0^m,54.

HAMILTON (John Mac Lure), b. Philadelphia.

546. *Gladstone.* H., 0^m,45; L., 0^m,61. P. 172.

HARRISON (Alexander), b. Philadelphia.

547. *In Arcadia.* H., 1^m,95; L., 2^m,02. P. 181.

548. *Solitude.* H., 1^m,00; L., 1^m,70.

HENRY (Robert), b. Cincinnati.

549. *Snow.* H., 0^m,65; L., 0^m,81.

HOMER (Winslow), Boston, 1836-1905.

550. *Summer Night*. H., 0^m,76; L., 1^m,02. P. 176.

HORTON (William), b. Grand Rapide, Michigan.

551. *Good Friday in Sevilla*. H., 0^m,38; L., 0^m,46.

JOHNSTON (John Humphreys), b. New-York.

552. *Portrait of the Artist's Mother*. H., 1^m,90; L., 1^m,58. P. 179.

553. *Nocturn*. H., 0^m,74; L., 0^m,92.

Bertin Bequest.

MAC EWEN (Walter), b. Chicago.

554. *Sunday in Holland*. H., 1^m,90; L., 1^m,20. P. 182.

MELCHERS (Gari), b. Detroit (Michigan).

555. *Motherhood*. H., 0^m,70; L., 0^m,45.

556. *The Shrubbery*. H., 1^m,68; L., 1^m,12.

MILLER (Richard), b. Saint-Louis.

557. *The Old Spinsters*. H., 2^m,60; L., 1^m,54.

558. *A Cup of Tea*. H., 0^m,72; L., 0^m,59. P. 182.

MOSLER (Henry), b. New-York.

559. *The Return*. H., 1^m,22; L., 1^m,02. P. 178.

NOURSE (M^{lle} Elisabeth), b. Cincinnati.

560. *Closed Shutters*. H., 1^m,00; L., 1^m,00.

PICKNELL (William), Boston, 1852; Paris, 1897.

561. *Morning on the Riviera*. H., 1^m,03; L., 1^m,37.

Presented by M^{me} veuve Picknell.

REDFIELD (Edward), b. Bridgeville. (U. S. A.).

562. *Canal in Winter*. H., 0^m,92; H., 1^m,28.

SARGENT (John), b. Florence.

563. *Carmencita*. H., 2^m,32; H., 1^m,42. P. 175.

TANNER (Henri), b. Pittsburg.

564. *Lazarus Raised from the Dead*. H., 0^m,97; L., 1^m,22. P. 176.

WALDEN (Lionel), b. Norwich (Connecticut).

565. *Cardiff Docks.* H., 1^m,27; L., 1^m,93.

WEEKS (Edwin). Boston, 1849; Paris, 1903.

566. *Coffee-house in Persia.* H., 0^m,52; L., 0^m,75.

Presented by the Artist's widow.

WEIR (J. Alden), b. West Point.

567. *Portrait of a Lady.* H., 0^m,71; L., 0^m,53.

WHISTLER (James Mac Neill). Lowell (Massachusetts) 1834;
Londres, 1903.

568. *Portrait of the Artist's Mother.* H., 1^m,45; L., 1^m,64. P. 177.

569. *The Man with the Pipe.* H., 0^m,39; L., 0^m,34. P. 172.

M. Drouet Bequest.

ENGLISH SCHOOL

ALMA TADEMA (Sir Lawrence). Dronrijp (Hollande) 1836; Natu-
ralisé anglais; Wiesbaden, 1912.

570. *Roman Potter.* H., 1^m,80; L., 1^m,10. P. 170.

Presented by the Artist.

571. *Portraits of Dalou, M^{me} and M^{llo} Dalou.*

H., 0^m,60; L., 0^m,30.

ARMFIELD (Maxwell), b. Ringwood.

572. *Faustina.* H., 0^m,64; L., 0^m,51.

Presented by M. Blanck.

BELLEROUCHE (Albert), b. Swansea.

573. *Spring.* H., 1^m,20; L., 0^m,90.

BLAIR-BRUCE (William), b. Hamilton (Canada).

574. *Sea-piece.* H., 0^m,73; L., 0^m,93.

BRANGWYN (Frank), b. Bruges.

575. *Market on the Shore; Morocco.* H., 1^m,00; L., 1^m,25. P. 166.

BROWN (Ford, Madox). Calais, 1821; London, 1893.

576. *Death of Don Juan.* H., 1^m,45; L., 1^m,45.

Presented by M^{me} Hancock.

BROWN (Harris).

- 577.** *Portrait of a Lady.* H., 0^m,64; L., 0^m,50.

BUNNY (Rupert), b. Melbourne (Australian).

- 578.** *Dressing.* H., 1^m,92; L., 1^m,72. P. 168.

CALVERT (Edward). Appledore (Devonsh.) 1799; London, 1883.

- 579.** *Virgilian Pastoral.* H., 0^m,22; L., 9^m,39.

CONDER (Charles). London, 1870-1909.

- 580.** *Magnolias.* H., 0^m,29; L., 0^m,35.

EDWARDS (Edwin). Framlingham, 1823; London, 1879.

- 581.** *The Thames in London.* H., 0^m,59; L., 1^m,03.

HANKEY (W.-Lee), b. Chester.

- 582.** *Rustic Toilet.* H., 0^m,66; L., 0^m,55.

HONE (Nathaniel), b. Dublin.

- 583.** *The Derelict.* H., 0^m,60; L., 1^m,02.

HUGHES-STANTON (Herbert), b. London.

- 584.** *Barrow Down; Dorset.* H., 2^m,00; L., 2^m,78. P. 166.

- 585.** *Landscape.* H., 1^m,23; L., 1^m,64.

JUNGSMANN (Nicolas).

- 586.** *Head of a Child.* H., 0^m,40; L., 0^m,31.

KAY (James), b. Lamash Arran (Scotland).

- 587.** *Winter; Banks of the Clyde.* H., 1^m,29; L., 1^m,83. P. 167.

LAVERY (John), b. Belfast (Ireland).

- 588.** *Father and Daughter.* H., 2^m,07; L., 1^m,25. P. 170.

- 589.** *Spring.* H., 0^m,00; L., 0^m,00. P. 171.

LORIMER (John Henry), b. Edimburgh.

- 590.** *Grace before Dinner; Grandmother's Birthday.* P. 173.
H., 1^m,70; L., 1^m,25.

- 591.** *Portrait of Colonel A. Th...* H., 1^m,11; L., 0^m,86. P. 165.

MORRICE (James-W.), b. Montréal (Canada).

- 592.** *Quai des Grands-Augustins.* H., 0^m,65; L., 0^m,80.

POWERS (M^{lle} Marion), b. London.

593. *Treasures.* H., 0^m,92; L., 0^m,72.

ROBERTSON (Tom), b. Glasgow.

594. *In Scotland.* H., 1^m,02; L., 1^m,27.

SHANNON (Charles), b. London.

595. *A Sculptress (portrait of Mrs. Bruce).*
H., 1^m,15; L., 1^m,10. P. 168.

SIMS (Charles), b. London.

596. *Childhood.* H., 1^m,45; L., 2^m,45.

SPENLOVE-SPENLOVE (Frank), b. Stirling (Scotland).

597. *Too late!* H., 1^m,07; L., 1^m,84. P. 167.

WATTS (George-Frédéric). London, 1817-1904.

598. *Love and Life.* H., 2^m,49; L., 1^m,21. P. 169.
Presented by the Artist.

WYLD (William). London, 1826-1889.

599. *Mont Saint-Michel, from Avranches.*
H., 1^m,40; L., 2^m,20.

BELGIAN SCHOOL

BAERTSOEN (Albert), b. Gand.

600. *Thaw.* H., 1^m,34; L., 1^m,60. P. 192.

601. *Old Flemish Canal.* H., 0^m,55; L., 0^m,78.

602. *Small Yard in Flanders.* H., 1^m,44; L., 1^m,08.

BRAEKELEER (Henri de). Anvers, 1840-1884.

603. *Still-life; Knick-knacks.* H., 0^m,39; L., 0^m,55. P. 192.

CLAUS (Emile), b. Vive-Saint-Eloi (East-Flanders).

604. *"Sunshine".* H., 0^m,80; L., 1^m,17. P. 190.

DELVILLE (Jean), b. Louvain.

605. *School of Plato.* H., 2^m,60; L., 6^m,40.

DELVIN (Jean), b. Gand.

606. *The Team.* H., 1^m,40; L., 1^m,90. P. 191.

DENDUYTS (Gustave). Gand, 1850-1897.

607. *Woodcutters.* H., 1^m,43; L., 2^m,23.

DIERCKX (Pierre-Jacques), b. Antwerp.

608. *Bible-reading.* H., 1^m,56; L., 2^m,20. P. 188.

EVENEPOEL (Henri). Nice, 1872; Paris, 1900.

609. *Portrait of M. Charles Milcendeau.* H., 1^m,20; L., 0^m,73.

FRANK (Lucien).

610. *Blocked.* H., 0^m,16; L., 0^m,25.

611. *Market Place at Furnes.* H., 0^m,46; L., 0^m,25.

FRÉDÉRIC (Léon), b. Brussels.

612. THE AGES OF THE WORKMAN; TRYPTYCH :

Central Part. H., 1^m,62; L., 1^m,85. P. 185.

Lateral Panels. H., 1^m,62; L., 0^m,95. P. 184.

612 bis. *The Old Servant.* H., 1^m,75; L., 1^m,00. P. 183.

GOLDEN AGE :

613. *Morning.* H., 1^m,27; L., 1^m,16. P. 186.

614. *Evening.* H., 1^m,27; L., 1^m,16.

615. *Night.* H., 1^m,24; L., 1^m,16. P. 186.

G. Michonis Bequest.

GILSOUL (Victor), b. Brussels.

616. *Evening in Brabant.* H., 1^m,05; L., 2^m,00. P. 190.

HAMMAN (Edouard). Ostende, 1819 ; Paris, 1888.

617. *Childhood of Charles V; reading Erasmus, 1511.*
H., 0^m,72; L., 0^m,92.

LAERMANS (Eugène), b. Brussels.

618. *End of Autumn.* H., 1^m,20; L., 1^m,51. P. 189.

MEUNIER (Constantin). Brussels, 1831 ; Ixelles, 1905.

619. *In the Black Country.* H., 0^m,81; L., 0^m,93. P. 191.

MOTTE (Émile), b. Mons.

620. *Autopsycal Study.* H., 0^m,89; L., 0^m,56.

STEVENS (Alfred). Brussels, 1828 ; Paris, 1906.

621. *Passionate Song*. H., 1^m,00; L., 0^m,59. P. 183.

622. *Coming from the Ball*. H., 0^m,56; L., 0^m,46. P. 187.

STEVENS (Joseph). Brussels, 1819-1892.

623. *The Torments of Tantalus*. H., 0^m,73; L., 0^m,92. P. 189.

WERHAEREN (Alfred), b. Brussels.

624. *Still-life; Goose, Fruit and Vegetables*.
H., 0^m,77; L., 0^m,84. P. 183.

625. *Still-life; Stool and Books*. H., 0^m,44; L., 0^m,51.

WILLAERT (Ferdinand), b. Gand.

626. *Entrance of the "Béguinage"; Ghent*. H., 0^m,96; L., 1^m,30.

WILLEMS (Florent). Liège, 1823 ; Neuilly (Seine), 1905.

627. *Souvenir*. H., 0^m,58; L., 0^m,39.

SPANISH AND PORTUGUESE SCHOOLS

ANGLADA Y CAMARASA (Hermen), b. Barcelona.

628. *Wedding in Sevilla*. H., 0^m,80; L., 1^m,25. P. 197.

BERUETE (Aureliano de). Madrid, 1845-1912.

629. *Neighbourhood of Toledo*. H., 0^m,32; L., 0^m,51.

CARDONA (Juan), b. Barcelona.

630. *Before the Bull-fight*. H., 1^m,10; L., 0^m,75.

MELIDA (Enrique), b. Madrid ; Paris, 1892.

631. *A Lost Child*. H., 0^m,92; L., 1^m,29.

RUSINOL (Santiago), b. Barcelona.

632. *Garden in Spain*. H., 1^m,05; L., 0^m,86. P. 197.

SOROLLA Y BASTIDA (Joaquim), b. Valentia.

633. *Return from Fishing; Boats in Tow*. H., 2^m,95; L., 3^m,25. P. 196.

634. *Drying Grapes*. H., 1^m,95; L., 1^m,39.

SOUZA-PINTO (José de), b. Ferceira (Azores). Portugais.

635. *Potatoes*. H., 0^m,67; L., 0^m,82. P. 210.

ZULOAGA (Ignacio), b. Eibar (Guipuscoa).

636. *Portraits.* H., 2^m,10; L., 1^m,67. P. 193.

637. *Female Dwarf; Dona Mercedes.* H., 1^m,75; L., 1^m,44. P. 198.

DUTCH SCHOOL

BRIET (A.-H.C.), b. Java.

638. *Young Housewife.* H., 0^m,75; L., 0^m,64. P. 198.

GORTER (Arnold), b. Almelo.

639. *Path through the Heath.* H., 1^m,40; L., 1^m,80. P. 200.

JONGKIND (Johann-Barthold). Latdorp, 1819; La Côte Saint-André (Isère), 1891.

640. *The Meuse at Dordrecht.* H., 0^m,25; L., 0^m,34.
Bequeathed by M. Lutz.

MESDAG (Hendrik-Willem), b. Groningen.

641. *Sunset.* H., 1^m,40; L., 1^m,80. P. 201.

SOEST (L. van), b. Java.

642. *Winter Morning.* H., 0^m,75; L., 1^m,07. P. 201.

STORM Van s'GRAVESANDE (Charles), b. Breda.

643. *Dordrecht.* H., 0^m,32; L., 0^m,25.

TEN CATE (Siebe), Sneek, 1858; Paris, 1907.

644. *The Harbour of Havre, evening.* H., 1^m,08; L., 1^m,42. P. 200.

ZILCKEN (Philippe), b. at the Hague.

645. *Pont-Neuf.* H., 0^m,27; L., 0^m,37.

ITALIAN SCHOOL

BALESTRIERI (Lionello), b. Cesona.

646. *Reading.* H., 0^m,80; L., 0^m,67.

BEZZI (Bartolommeo), b. Fucine in Val di Solo.

647. *Landscape.* H., 0^m,70; L., 1^m,08.

BOLDINI (Giovanni), b. Ferrare.

648. *Portrait of M^{me} X...* H., 2,=00; L., 1,=00. P. 195.
Presented by M^{me} Max.

649. *Portrait of M^{me} Jeanne Margyl.* H., 0^m,36; L., 0^m,27. P. 205.

BRASS (Italico), b. Goritz.

650. *The Booths.* H., 0^m,90; L., 0^m,74.

CARCANO (Filippo), b. Milan.

651. *The Country of Asiago.* H., 1^m,43; L., 2^m,25. P. 207.

CHIALIVA (Luigi), b. Caslano (Ticino).

652. *Goose-girl.* H., 0^m,76; L., 1^m,48.

CIARDI (Guglielmo), b. Venice.

653. *The Lake of Weissenfels.* H., 0^m,37; L., 0^m,59. P. 206.

CIARDI (M^{lle} Emma), b. Venice.

654. *The Garden of the Muses.* H., 1^m,42; L., 0^m,82. P. 208.

FALCHETTI (Alberto), b. Turin.

655. *Hurricane in the Mountains.* H., 1^m,45; L., 1^m,60. P. 206.

FRAGIACOMO (Pietro), b. Trieste.

656. *The Gondolas.* H., 1^m,00; L., 1^m,70. P. 203.

GRUBICY DI DRAGON (Vittore), b. Milan.

657. *Morning.* H., 0^m,48; L., 0^m,41.

MANCINI (Antonio), b. Rome.

658. *The Schoolboy.* H., 1^m,30; L., 0^m,98. P. 205.
Presented by Ch. Landelle.

659. *Still-life; Vegetables.* H., 0^m,30; L., 1^m,05.
Presented by Ch. Landelle.

MARIO DE MARIA surnamed **MARIUS PICTOR**, b. Bologna.

660. *Rosso di sera, bel tempo si spera (Red sunset, fine morning).*
H., 0^m,72; L., 0^m,72.

MITI-ZANETTI (Giuseppe), b. Modena.

661. *Nocturn; Chioggia.* H., 0^m,59; L., 0^m,75.

MORBELLI (Angelo), b. Alexandria.

662. *Feast-day in the Trivulzio Almshouse, Milan.*

H., 0^m,78; L., 1^m,22. P. 202.

NETTI (Francesco). Sant' Eremo in Colle (Bari), 1832; Naples, 19 .

663. *Turkish Ladies.*

H., 0^m,53; L., 0^m,27.

NITTIS (Joseph de). Barletta, 1846; Paris, 1884.

664. *Place des Pyramides.*

H., 0^m,96; L., 0^m,70. P. 208.

Presented by the Artist.

665. *Place du Carrousel.*

H., 0^m,47; L., 0^m,62.

NONO (Luigi), b. Fusina.

666. *The First Rain.*

H., 1^m,37; L., 2^m,02. P. 199.

PASINI (Alberto). Bussetto, 1826; Turin, 1899.

Oriental Studies:

667. *Window; green enamel.*

H., 0^m,35; L., 0^m,27. P. 207.

668. *Pescembé-Bazaar.*

H., 0^m,35; L., 0^m,27.

669. *Red House at Stamboul.*

H., 0^m,35; L., 0^m,27.

PELLIZZA (Giuseppe). Volpedo, 1868-1907.

670. *Broken Flower (Fior reciso).*

H., 0^m,89; L., 1^m,04. P. 202.

ROMANI (M^{lle} Juana), b. Velletri.

671. *Salome.*

H., 1^m,30; L., 1^m,70. P. 204.

SARTORELLI (Francesco), b. Cornuda.

672. *Venice; The Harbour.*

H., 1^m,35; L., 1^m,90.

SCATTOLA (Ferruccio), b. Venice.

673. *Nocturn at San Gimignano.*

H., 0^m,84; L., 1^m,45.

TITO (Ettore), b. Castellamare di Stabia.

674. *Chioggia.*

H., 0^m,45; L., 0^m,63. P. 203.

675. *The Bath.*

H., 1^m,09; L., 0^m,90. P. 204.

RUSSIAN SCHOOL

BASHKIRTSEFF (M^{lle} Marie). Poltava, 1860; Paris, 1884.

676. *The Meeting.*

H., 1^m,90; L., 1^m,75. P. 209.

GAY (Nicolas). Saint-Pétersbourg, 1831-1894.

677. *Golgotha.* H., 2^m,80; L., 2^m,25. P. 209.

KOROCHANSKY (Michel), b. Odessa.

678. *By the River.* H., 1^m,05; L., 1^m,50.

Presented by M. le Baron Edmond de Rothschild.

PASTERNAK (Léonide), b. Moscou.

679. *The Eve of the Exam.* H., 0^m,39; L., 0^m,55. P. 210.

SCANDINAVIAN SCHOOLS : DENMARK, SWEDEN, NORWAY, FINLAND

ACHEN (Georg), b. Frederiksünd (Denmark).

680. *Interior.* H., 0^m,67; L., 0^m,49. P. 194.

ILSTED (Peter), b. Saxhjobing (Denmark).

681. *Interior.* H., 0^m,70; L., 0^m,70. P. 194.

KROYER (Peter-Séverin). Stavanger, 1851; Skagen (Denmark)
1909.

682. *Fishing-boats.* H., 1^m,90; L., 2^m,74. P. 196.

Presented by M. Albert Besnard.

LUND (Niels-Møller), b. Faaborg (Denmark).

683. *Scotch Landscape.* H., 1^m,25; L., 1^m,85.

PAULSEN (Julius), b. Odense (Denmark).

684. *Interior.* H., 0^m,48; L., 0^m,43.

HAGBORG (Auguste), b. Gotenburg (Sweden).

685. *Dalecarlian Interior.* H., 0^m,50; L., 0^m,60.

SALMSON (Hugo). Stockholm (Sweden), 1843-1908.

686. *At the Gate of Dalby; Skane (Sweden).*

H., 0^m,91; L., 0^m,81. P. 214.

WAHLBERG (Alfred). Stockholm (Sweden), 1834; Paris, 1906.

687. *View of the Swedish Coast taken from the Coast of Denmark.*

H., 0^m,43; L., 0^m,74.

ZORN (Anders), b. Mora (Sweden).

688. *A Fisherman*. H., 1^m,28; L., 0^m,86. P. 214.

689. *Naked Woman Plaiting her Hair*. H., 0^m,90; L., 0^m,60. P. 215.

GRIMELUND (Johannes-Martin), b. Christiania.

690. *Fishermen's Houses at Svolvar, Lofoden, Norway*.

H., 0^m,45; L., 0^m,64. P. 213.

SKREDSVIG (Christian), b. Modum (Norway).

691. *Villa Bacciocchi, Ajaccio; Winter Day (Corsica)*.

H., 1^m,05; L., 2^m,55. P. 212.

SMITH-HALD (Frithjof), b. Christiania.

692. *The Old Net*.

H., 1^m,32; L., 1^m,99.

STRÖM (Halfdan), b. Christiania.

693. *A Young Mother*.

H., 1^m,49; L., 0^m,94. P. 215.

THAULOW (Fritz). Christiania, 1847; Volendam (Pays-Bas), 1906.

694. *Winter in Norway*. H., 0^m,98; L., 1^m,59. P. 213.

WENTZEL (Gustav), b. Christiania.

695. *A Sailor's Funeral, Norway*.

H., 1^m,49; L., 2^m,30. P. 216.

EDELFELT (Albert). Helsingfors (Finland), 1854; Borgo, 1905.

696. *Divine Service on the Shore*. H., 1^m,22; L., 1^m,78. P. 216.

SWISS SCHOOL

BAUD-BOVY (Auguste). Geneva, 1848; Davos, 1899.

697. *Serenity*. H., 0^m,90; L., 1^m,17. P. 211.

BODMER (Karl). Zurich, 1809; Chailly (Seine-et-Marne), 1893.

698. *In the Forest in Winter*. H., 0^m,82; L., 1^m,01.

BURNAND (Eugène), b. Moudon.

699. *The Disciples*. H., 0^m,82; L., 1^m,45. P. 211.

GIRARDET (Eugène), Paris, 1853-1907.

700. *Arabian Coffee Merchant*. H., 0^m,33; L., 0^m,23.

GOS (Albert), b. Geneva.

701. *The Breithorn seen from Zermatt.* H., 0^m,38; L., 0^m,55.

STENGELIN (Alphonse), b. Lyons of Swiss parents.

702. *Sunset on the North Sea.* H., 1^m,12; L., 1^m,20. P. 212.

TURKISH SCHOOL

ZAKARIAN (Zacharie), b. Constantinople.

703. *Glass of Water and Figs.* H., 0^m,27; L., 0^m,36.

704. *Spanish Melons.* H., 0^m,46; L., 0^m,56.

ERRATA

RIBOT. — Illustrations, p. 26 *Ixion*. This title is erroneous. The true title is : *The Samaritan*.

DAUCHEZ. — Illustrations, p. 144. The exact title is : *Sea-weed burners*, not *Sea-weed gatherers*.

ILLUSTRATIONS



MOREAU (Gustave)

Jason

Jason



DELAUNAY (Elie)

Diane

Diana

Diana



HENNER (Jean-Jacques)

Idylle

Idylle



BAUDRY (Paul)

La Vérité

Die Wahrheit

Truth



ROUSSEAU (Philippe)

Chevreaux broutant des fleurs

Blumen fressende Zicklein Kids nibbling flowers



ROUSSEAU (Philippe)

Cigognes faisant la sieste

Störche, Mittagsruhe haltend The Siesta of the Storks



GEROME (Léon)

Un combat de coqs

Hahnenkampf

A cockfight



GUIGOU (Paul)

Paysage de Provence

Landschaft in der Provence

Landscape in Provence



LE ROUX (Charles)

L'embouchure de la Loire

Mündung der Loire

The mouth of the Loire

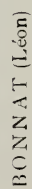


BONHEUR (Rosa)

Labourage nivernais

Pflügende Ochsen im Nivernais

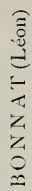
Ploughing the fields in Nivernais



Portrait de Léon Cogniet

Porträt des Léon Cogniet

Portrait of Léon Cogniet



Job

Hioh

Job



HENNER (Jean-Jacques)

Christ en croix

Gekreuzigter Christus Christ on the Cross



HENNER (Jean-Jacques)

Saint Sébastien

Sankt Sebastian Saint Sebastian



BRETON (Jules)

Le rappel des glaneuses

Heimkehr der Achrenleserinnen

Calling in the Gleaners



HÉBERT (Ernest)

Portrait de Madame d'Attainville

Porträt der Madame d'Attainville

Portrait of Madame d'Attainville



HEBERT (Ernest)

Les Cervarolles

Mädchen aus Cervara

Cervarol Girls



HARPIGNIES (Henri)

Le Saut du Loup

Die Wolfsgrube

The Ha-ha



HARPIGNIES (Henri)

Lever de lune

Mondschein

Moonlight



HARPIGNIES (Henri)

Le Colisée

Das Kolosseum

The Coliseum



HARPIGNIES (Henri)

Le soir dans la Campagne de Rome

Abend in der römischen Campagna — Evening in the Roman Campagna



Photo N. D.

Ave Maria

BONVIN (François)
L'Ave Maria

Ave Maria



Das Refektorium

BONVIN (François)
Le réfectoire

The Refectory



DE LAUNAY (Elic)

La peste à Rome

Die Pest in Rom

The Plague in Rome



BRETON (Jules)

La Glaneuse

Aehrenleserin

The Gleaner

*Photo N. D.*

ROLL (Alfred)

Manda Lamétrie, fermière

Die Pächtersfrau

The Farmer's Wife



CAROLUS-DURAN

Portrait de Madame Feydeau et de ses enfants
 Porträt von Madame Feydeau und ihren Kindern
 Portrait of Mad. Feydeau and her children



TISSOT (James)

Portraits dans un parc
 Portraits in a Park
 Porträts in einem Park



VOLLON (Antoine)

Poissons de mer

Seefische

Saltwater fish



DUBOURG (Victoria)

Coin de table

Tafelecke

A Corner of the dining-table



BRETON (Jules)

La bénédiction des blés

Blessing the Crops

Einsegnung der Felder



ROYBET (Ferdinand)

Jeune fille au perroquet

Young Girl with a Parrot
Junges Mädchen mit Papagai



GAUTIER (Amand)

Mère et enfant

Mutter und Kind
Mother and Child.



DELAUNAY (Elie)

Charles Hayem

Charles Hayem



DELAUNAY (Elie)

Portrait de sa mère

Portrait of his Mother
Portrait von seiner Mutter



BOUGUEREAU (William)

Vierge consolatriceTrösterin der Betrübten
Consolatrix afflictorum

DELAUNAY (Elie)

La communionDie Kommunion
The Communion



BOUGUEREAU (William)

Le Triomphe du Martyre

Triumph des Martyreiums

The Triumph of Martyrdom



MERCIE (Antonin)

Vénus

Venus



WENCKER (Joseph)

Artémis

Artemis

Artemis



HENNER (Jean-Jacques)

Die keusche Susanna

La chaste Suzanne

The Chaste Suzanna



RIBOT (Théodule)

Sankt Sebastian, Märtyrer

Saint Sébastien, martyr

Saint Sebastian, Martyr



RIBOT (Théodule)

Ixion

Ixion

Ixion



FERRIER (Gabriel)

Schmerz

Douleur

Sorrow



LEGROS (Alphonse)

Toter Christus

Christ mort

Christ dead



FANTIN-LATOURE (Henri)

Die Nacht

La Nuit

Night



DE MONT (Adrien)

Die Nacht

La Nuit

Night



Photo N. D.

HERBERT (Emest)

La Malaria

The Malaria

Die Malaria



BRACQUEMOND (Félix)

Portrait de **M^{me} Paul Meurice**

Portrait von
Madame Paul Meurice

Portrait of

Madame Paul Meurice



FANTIN-LATOURE (Henri)

Liseuse (Portrait de **M^{me} Fantin-Latour**)

Lesende Dame (Portrait von
Madame Fantin-Latour)

A Lady reading (Portrait of

Madame Fantin-Latour)



GAILLARD (Claude-F.)

Portrait de Mgr. de Ségur

Portrait of Mgr. de Ségur
 Porträt von Mgr. de Ségur



BENJAMIN-CONSTANT

Portrait de son fils

Portrait of his Son
 Porträt seines Sohnes



WERTS (Jean-Joseph)

Mort de Joseph Bara

The Death of Joseph Bara.

Tod Joseph Bara's



LÉVY (Henri)

Sarpédon

Sarpédon

Sarpédon



BAUDRY (Paul)

Fortuna und Kind


La Fortune et le jeune enfant

Fortune and the Young Child



CABANEL (Alexandre)

Geburt der Venus

 La naissance de Vénus

Birth of Venus



HENNER (Jean-Jacques)

Naiade

Naiade

A Naiad



MOREAU (Gustave)

Orphée

Orpheus

Orpheus



ZUBER (Henri)

Le « Hollandsch Diep »

Die Bucht « Hollandsch Diep »
bei Dordrecht

The bay « Hollandsch Diep »
near Dordrecht



Z I E M (Félix)

Anvers

Antwerpen

Antwerp



ZIEM (Félix)

Venise

Venice

Venedig



CAROLUS-DURAN (E.-A.)

Lilia

Lilia



BESNARD (Albert)

Femme qui se chauffe

Sich wärmendes Mädchen

Woman warming herself



CHAPLIN (Charles)

Jeune Fille au chat

Young Girl with a cat

Junges Mädchen mit Katze



CHAPLIN (Charles)

Souvenirs

Erinnerungen

Souvenirs



BASCHET (Marcel)

Portrait de Madame Pierné

Porträt von Madame Pierné

Portrait of Madame Pierné



ROBERT-FLEURY (Tony)

Anxiété

Erwartung

Anxiety



CAROLUS-DURAN (E.-A.)

La Dame au gant

Die Dame mit dem Handschuh

The Lady with the glove



MICHEL (Emile)

Herbstaussaat

Semailles d'automne

Sowing in Autumn



BILLOTTE (René)

Schnee am Stadtor von Asnières

La neige à la porte d'Asnières

Snow at the Gate of Asnières



MORLOT (Alphonse)

Paysage

Landschaft

Landscape



POINTELIN (Auguste)

Côtes du Jura, vues de la plaine

Jurakette von der Ebene gesehen

The Jura chain seen from the plain



DAGNAN-BOUVERET (P.-A.-J.)

Le pain béni

Das geweihte Brot

Holy bread



GEOFFROY (Jean)

Le jour de visite à l'hôpitalBesuchstag im Krankenhaus
Visiting-day in the Hospital



BONNAT (Léon)

Le Cardinal Lavigerie

Kardinal Lavigerie

Cardinal Lavigerie



DESVALLIÈRES (Georges)

Portrait de sa mère

Porträt seiner Mutter



LEFEBVRE (Jules)

Yvonne

Yvonne

Yvonne



MACHARD (Jules)

Portrait de Madame M.

Portrait von Madame M.



ROLL (Alfred)

« Les Troyens »

« Die Trojaner »

« The Trojans »



BERTEAUX (Hippolyte)

Letzte Heimkehr

Dernier retour

The last return



HAWKINS (Welden)

Die Waisen

Les orphelins

Orphans



PUVIS DE CHAVANNES (Pierre)

Le pauvre pêcheur

Der arme Fischer

The poor Fisherman



AGACHE (Alfred)

Etude

Studie

Study



MENGIN (Auguste)

Réverie

Träumerei

Revery



LAURENS (Albert)

Jean-Paul Laurens

Jean-Paul Laurens

Jean-Paul Laurens



LEGROS (Alphonse)

Léon Gambetta

Léon Gambetta

Léon Gambetta



GAILLARD (Claude F.)

Portrait de femme

Frauenbildnis

Portrait of a woman



DESBOUTIN (Marcellin)

Portrait de femme

Frauenbildnis

Portrait of a woman



HENNER (Jean-Jacques)

Portrait de l'Abbé Hugard

Porträt von
Abbé Hugard

Portrait of
Abbé Hugard



DELASALLE (Angèle)

Portrait de Benjamin-Constant

Porträt von
Benjamin-Constant

Portrait of
Benjamin-Constant



BAIL (Joseph)

La Ménagère

Die Haushälterin

The Housekeeper



FALGUIÈRE (Alexandre)

Les nains; Espagne

Die Zwerge, Spanien

Dwarfs, Spain



Photo N. D.

LEGROS (Alphonse)

Une amende honorable

Öffentliche Busse

Public Penance



LAURENS (Jean-Paul)

L'excommunication de Robert le Pieux

Excommunication König Roberts des Frommen

Excommunication of Robert the Pious



LECOMTE DU NOUY (Jules)

Les porteurs de mauvaises nouvelles

Die Unglücksboten

Messengers of ill tidings



LAURENS (Jean-Paul)
Les hommes du Saint Office

Das Inquisitionstribunal

Inquisitors



DAWANT (Albert)
Une maitrise d'enfants de chœur

Singschule der Chorknaben

A Choir school



BERAUD (Jean)

Le défilé

Das Defilee

The Défilé



SAUTAI (Paul-Emile)

La veille d'une exécution capitale à Rome

Vorabend einer Hinrichtung in Rom

The Eve of an Execution in Rome



LAURENS (Jean-Paul)

Délivrance des emmurés de Carcassonne

Befreiung der Eingemauerten von Carcassonne

Release of the Immured in Carcassonne



LEROY (Paul)

Arabische Weberin

Tisseuse arabe

Arabian weaver



GUILLAUMET (Gustave)

Laghuat

Laghouat

Laghouat



GUILLAUMET (Gustave)

Die Weberinnen

Les tisseuses

Weaving girls



GUILLAUMET (Gustave)

Biskra

La Seguaia; Biskra

Biskra



GORGUET (François)

Cupidon

Cupido

Cupid



BENJAMIN-CONSTANT

La Justice du Chérif

Das Strafgericht des Scherif

The Judgment of the Cheriff (The Last Rebels)



ROBERT-FLEURY (Tony)

Le dernier jour de Corinthe

Eröberung von Korinth

The last day of Corinth



SAINTPIERRE (Gaston)

Portrait de Madame Claude Vignon

Porträt von
Madame Claude Vignon

Portrait of
Madame Claude Vignon



DECHENAUD (Adolphe)

Portrait de son père

Porträt seines Vaters

Portrait of his Father



GERVE N. (Henri)

Portrait de Madame V. de la B.
 Portrait of
 Madame V. de la B.



HUMBERT (Ferdinand)

Portrait de Mme X.
 Portrait of Mme X.



FLAMENG (François)

Eylau

Eylau

Eylau



LAGARDE (Pierre)

Der Rückzug

La retraite

The Retreat



DETAILLÉ (Edouard)

Le Rêve

The Dream

Der Traum



ADAN (Emile)

Fährmanns Tochter

La fille du passeur

The Ferryman's Daughter



DEMONT-BRETON (Virginie)

Der Strand

La plage

The Beach



PERRET (Aimé)

Le Saint-Viatique en Bourgogne

Priester auf dem Weg zu einem Sterbenden in der Bourgogne

The Viaticum in Burgundy



TATTEGRAIN (Francis)

Débarquement de vérotiers dans la baie d'Authie

Landung der Fischer
im Meerbusen von Authie

Landing of bait fishers
in the bay of Authie



CHIGOT (Eugène)
Tendresses nocturnes

Nächtliche Liebkosungen

Flirting



CORMON (Fernand)
La Forge

Die Schmiede

The Forge



CORMON (Fernand)

Cain

Cain

Cain



HENNER (Jean-Jacques)

Portrait de Mlle Laura Le Roux

Portrait of
Mlle Laura Le Roux Mlle Laura Le Roux



LA GANDARA (Antonio de)

La dame à la rose

(Portrait de Mme S.)

Die Dame mit der Rose Lady with a Rose
(Portrait of Mme S.) (Portrait of Mme S.)



COURTOIS (Gustave)

Portrait de Madame Gauthereau
 Porträt von
 Madame Gauthereau



FERRER (Gabriel)

Portrait du général André
 Porträt des General André



BAZILLE (Frédéric)

Réunion de famille

Familienfest

Family Gathering



CAILLEBOTTE (Gustave)

Les raboteurs de parquet

Die Parketthobler

Men planing the floor



FANTIN - LATOUR (Henri)

Un atelier aux Batignolles

Ein Maleratelier in Batignolles

A Studio in Batignolles



MONET (Claude)

Les régates à Argenteuil

Regattafahrten in Argenteuil

Regattas at Argenteuil



MONET (Claude)

La Gare Saint-Lazare

Bahnhof Saint-Lazare

La Gare Saint-Lazare



Kirche von Vétheuil MONET (Claude) L'Église de Vétheuil The Church of Vétheuil



Die Felsenklippen von Belle-Isle MONET (Claude) Les rochers de Belle-Isle The Rocks of Belle-Isle



RENOIR (Auguste)

Jeunes filles au piano

Mädchen am Klavier

Girls at the Piano



JEANNIOT (Georges)

Five o'clock

Fünftuhrtee

Afternoon Tea



MAN|ET (Edouard)

Le balcon

Der Balkon

The Balcony



PISSARRO (Camille)

Le verger; arbres en fleurs

Der Obstgarten; blühende Bäume

Orchard; trees in blossom



PISSARRO (Camille)

Les toits rouges

Rote Dächer

Red roofs



Hafendamm

CÉZANNE (Paul)

L'Estaque

Stockade



GUILLAUMIN (Armand)

Le moulin de la Folie, à Crozant

Die Narren mühle in Crozant

The mill of folly in Crozant



RENOIR (Auguste)

La Balançoire

Die Schaukel

The Swing



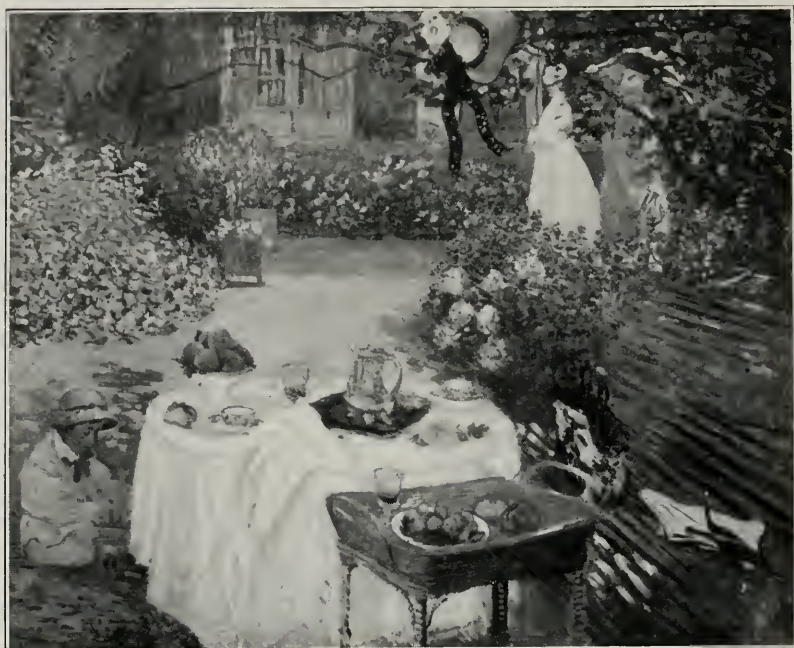
RENOIR (Auguste)

Portrait de Madame H.Porträt von Madame H.
Portrait of Madame H.



RENOIR (Auguste)

Le Moulin de la Galette "Le Moulin de la Galette"



MONET (Claude)

Le déjeuner

Das Frühstück

Breakfast



BOUDIN (Eugène)

Le port de Bordeaux

Hafen von Bordeaux

Bordeaux harbour

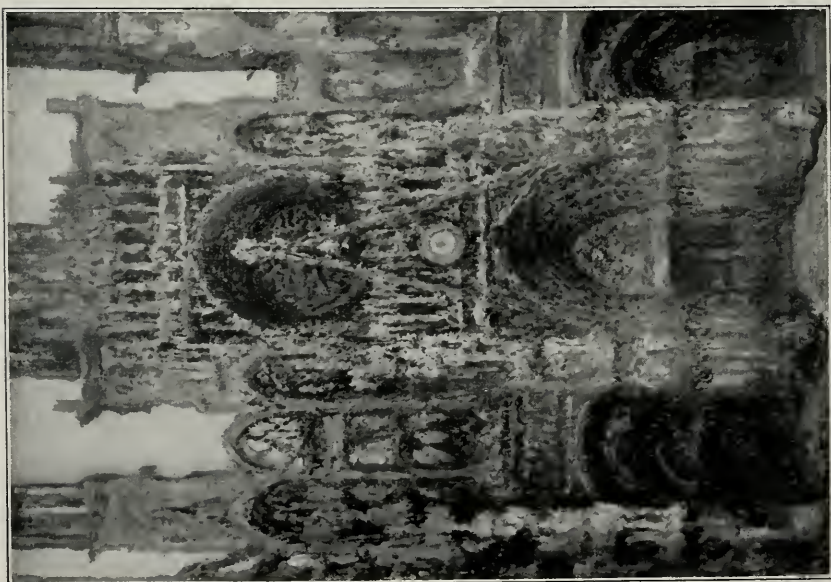


RAFFAELLI (Jean-François)

Öffentliche Versammlung

Réunion publique

Public meeting



MONET (Claude)

La Cathédrale

Die Kathedrale

The Cathedral



MOREAU-NÉLATON (Etienne)

Harfleur

Harfleur

Harfleur



BASTIEN-LEPAGE (Jules)

Les foins

Die Heuernte

Haymaking



SISLEY (Alfred)

Bords du Loing

Ufer des Loing

The Banks of the Loing



SISLEY (Alfred)

Le canal du Loing

Kanal des Loing

Canal of the Loing



MAUFRA (Maxime)

Rue descendante

Abwärtsführende Strasse

A sloping Street



LEBOURG (Albert)

La Seine

Die Seine

The Seine



LEBASQUE (Henri)

Das Picknick

Le Déjeuner

Picnic



LE SIDANER (Henri)

Nachtisch

Le Dessert

Dessert

THE
GREAT
ARTIST
OF
THE
FUTURE
WILL
BE
THE
ONE
WHO
CAN
REPRODUCE
THE
WORK
OF
THE
PAST
IN
A
NEW
MEDIUM
AND
WITH
A
NEW
TECHNIQUE
AND
WITH
A
NEW
SPIRIT
AND
WITH
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IMAGINATION
AND
WITH
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FEELING
AND
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UNDERSTANDING
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WISDOM
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FAITH
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HOPE
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TRUTH
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HAPPINESS
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PEACE
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UNITY
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HARMONY
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BALANCE
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PROPORTION
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HARMONY
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BALANCE
AND
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NEW
PROPORTION
AND
WITH
A
NEW
RHYTHM



CAZIN (Jean-Charles)

Ismaël

Ismaël

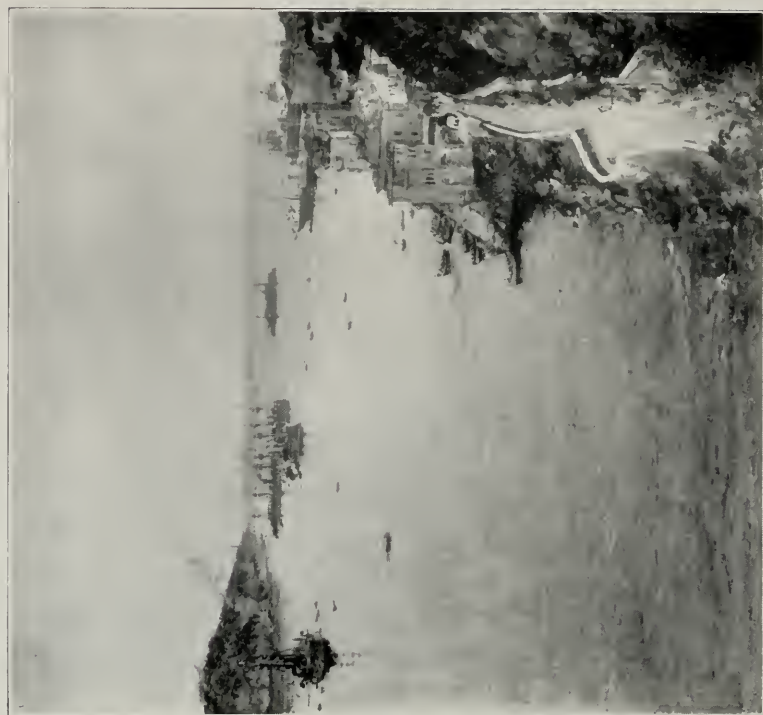
Ismaël



LEWIS-BROWN (John)

Before the Start

Vor dem Aufbruch



OLIVE (Jean-Baptiste)

Le soir; rade de VillefrancheAbend; Reede von Villefranche
Evening; Villefranche Roads



BESNARD (Albert)

Le port d'Alger

Hafen von Algier



BINET (Victor)

Usines à Rouen

Fabriken in Rouen

Factories at Rouen



Blumen

QUOST (Ernest)

Flours à planter

Flowers for planting



Blühendes Haferfeld

QUIGNON (Fernand)

Avoines en fleurs

Oats in blossom



LHERMITTE (Léon)

La paye des Moissonneurs

Die Löhnung der Schnitter

Harvesters' payday



ZWILLER (Augustin)

Réverie

Träumerei

Revery



GRANIÉ (Joseph)

Portrait de M^{lle} MorenoPorträt von
M^{lle} MorenoPortrait of
M^{lle} Moreno

BENJAMIN-CONSTANT

La tante Anna

Tante Anna

Aunt Anna



REDON (Odilon)

Les yeux clos

Geschlossene Augen

Closed eyes



LOUP (Eugène)

Réverie

Träumerei

Revery



MORISOT (Berthe)

Au bal

Auf dem Ball

At the ball



LAURENT (Ernest)

Portrait de M^{me} L.Porträt von M^{me} L.Portrait of M^{me} L.

AMAN-JEAN (Edmond)

Portrait de M^{me} A.-J.Porträt von M^{me} A.-J.Portrait of M^{me} A.-J.



Photo N. D.

HOFFBAUER (Charles)

Nach der Schlacht

Après la bataille

After the Battle



BUFFET (Paul)

Landschaft

Paysage

Landscape



ROLL (Alfred)

En avant

Onward

Vorwärts



LEROLLE (Henri)
Portrait de sa mère
 Porträt seiner Mutter Portrait of his Mother



HUMBERT (Ferdinand)
La promenade
 Spazierritt The Ride



GERMAIN (Henri)

Le jury de peinture

Die Malerjury

Picture Jury



BARAU* (Emile)

Auf dem Suippes

Sur la Suippes

On the Suippes



DAMOYE (Emmanuel)

Ein Sumpf

Un Marais

A Marsh



GUILLEMET (Antoine)

Equihen

Equihen

Equihen



LE SÉNÉCHAL DE KERDRÉORET (Gustan)

Au mouillage

Vor Anker

Moorings



GILLOT (Louis)

Le port de Rouen

Hafen von Rouen

Rouen Harbour



GUILLEMET (Antoine)

Paris, vu des Moulineaux

Paris von Moulineaux aus gesehen

Paris seen from Moulineaux



PETITJEAN (Edmond)

Le port de la Rochelle par le gros temps

Hafen von Rochelle im Sturm

Rochelle Harbour in a gale



ROCHEGROSSE (Georges)

Le Chevalier aux fleurs

Der Blumenritter

The Knight among flowers



VERNAY (Francis)

Fleurs et fruits

Blumen und Früchte

Flowers and Fruit



Photo A. D.

MOROT (Aimé)

Rezonville; 16 août 1870

Rezonville; August 16th 1870

Rezonville; am 16. August 1870



FLAMENG (François)

Portrait de Madame F. F.

Porträt von Madame F. F.

Portrait of Madame F. F.



MOROT (Aimé)

Ernest Hébert

Ernest Hébert

Ernest Hébert



CORMON (Fernand)

Portrait de M. Emile Loubet

Portrait von

Herrn Emile Loubet

Portrait of

Mr. Emile Loubet



DÉCHENAUD (Adolphe)

Portrait de M. E. Dujardin-Beaumetz

Portrait von

Herrn E. Dujardin-Beaumetz

Portrait of

Mr. E. Dujardin-Beaumetz



BARILLOT (Léon)

Bergères lorraines

Lothringische Hirtinnen

Lorrain Cowgirls



GAGLIARDINI (Gustave)

Le village de Roussillon, Provence

Dorf Roussillon, Provence

The Village of Roussillon, Provence



VUILLEFROY (Félix, de)

Heimkehr der Herde

Le retour du troupeau

Return of the herd



GUIGNARD (Gaston)

Herde am Teich

Le troupeau à la mare

Flock of Sheep at the pond



MATHEY (Paul)

Portrait de F. Rops

Porträt von F. Rops

Portrait of F. Rops



TRONCY (Emile)

Les bijoux

Die Schmucksachen

Jewels



FRIANT (Emile)
La Toussaint

Allerheiligentag



BESNARD (Albert)

Entre deux rayons

Zwischen zwei Sonnenstrahlen Between two Sunbeams



HENNER (Jean-Jacques)

La Comtesse Diane

Comtesse Diana Comtesse Diane



CARRIÈRE (Eugène)

Verlaine

Verlaine

Verlaine



CARRIÈRE (Eugène)

Portrait de l'artiste

Portrait des Künstlers

The Artist's Portrait



CARRIÈRE (Eugène)

Mutterschaft

Maternité

Maternity



LEGRAND (Louis)

Ballettänzerin

Danseuse

Ballet dancer

Photo N. D.

The Family

CARRIÈRE (Eugène)

La famille

Die Familie





Photo N. D.

Das "Lied"

LOMONT (Eugène)

"Lied"

"Lied"



Hochzeit in der Bretagne

ESTIENNE (Henry, d')

Noce en Bretagne

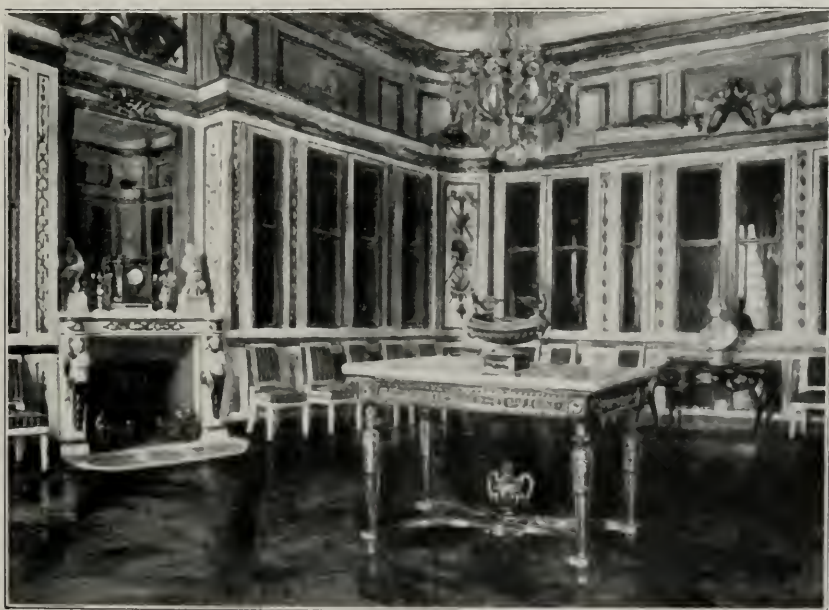
A Breton wedding



RAFFAËLLI (Jean-François)
Les invités attendant la noce

Hochzeitsgäste das Brautpaar erwartend

Guests waiting for the Bride and Bridegroom



LOBRE (Maurice)
La bibliothèque du roi (Château de Versailles)

Die Bibliothek des Königs (Schloss in Versailles)

The King's Library (Castle of Versailles)



ADLER (Jules)

Les Haleurs

Schiffstreidler

Towing



WERY (Emile)

Bateliers; Amsterdam

Schiffer von Amsterdam

Mariners in Amsterdam



BORDES (Ernest)

Le laboureur et ses enfants

Der Bauer und seine Kinder

The Ploughman and his children



SAINT-GERMIER (Joseph)

Un enterrement à Venise

Leichenbegängnis in Venedig

A funeral in Venice



RENOUARD (Paul)

Portraits de MM. Mollard et du Roujoux

Porträt der Herren
Mollard und du Roujoux



DUPUY (Paul)

Au bord de la mer

Am Meeresstrand
At the Seaside



CHABAS (Paul)

Au Crépuscule

In der Dämmerung

In the Twilight



BERTON (Armand)

Chez elle

Zu Hause

In Private



RENAN (Ary)

Sappho

Sappho

Sappho



VEBER (Jean)

Prinzesschen

La petite princesse

The little Princess



MARTIN (Henri)

Sérénité

Serenity

Frieden



CHUDANT (Adolphe)

Soir de lune sur l'oasis

Mondabend in der Oase

Moonlight on the Oasis



PERRET (Marius)

Tirailleurs sénégalais en arrière garde

Senegalische Schützen als Nachhut

Senegalese Riflemen in the rear guard



RIGOLOT (Allert)

Route de Kadarda à Bou-Saada

Strasse von Kadarda nach Bou-Saada

Road from Kadarda to Bou-Saada



GIRARDOT (Louis-Auguste)

Cimetière israélite à Tanger

Israelitischer Friedhof in Tanger

Jewish Cemetery at Tangiers



MUENIER (Alexis)

Retour des champs

Returning from the Fields

Heimkehr vom Feld



GOSSELIN (Albert)

Nocturne

Nachtstück

Nocturn



RÉALIER-DUMAS (Maurice)

Poëstum

Poëstum

Poëstum



MONTENARD (Friedrich)

Le Transport « La Corrèze »

Frachtdampfer « La Corrèze » The Transport « La Corrèze »



FAIVRE (Abel)

La Femme à l'éventail

Die Dame mit dem Fächer

The Woman with the Fan



PICARD (Louis)

La femme qui passe

Vorübergehende Dame

Woman who passes



DINET (Etieme)

L'homme au grand chapeau

Der Mann mit dem grossen Hut The Man with the large hat



BOULLARD (Auguste)

Portrait de son père

Porträt seines Vaters Portrait of his Father



DUFAU (Clémentine)

Herbst

Automne

Autumn

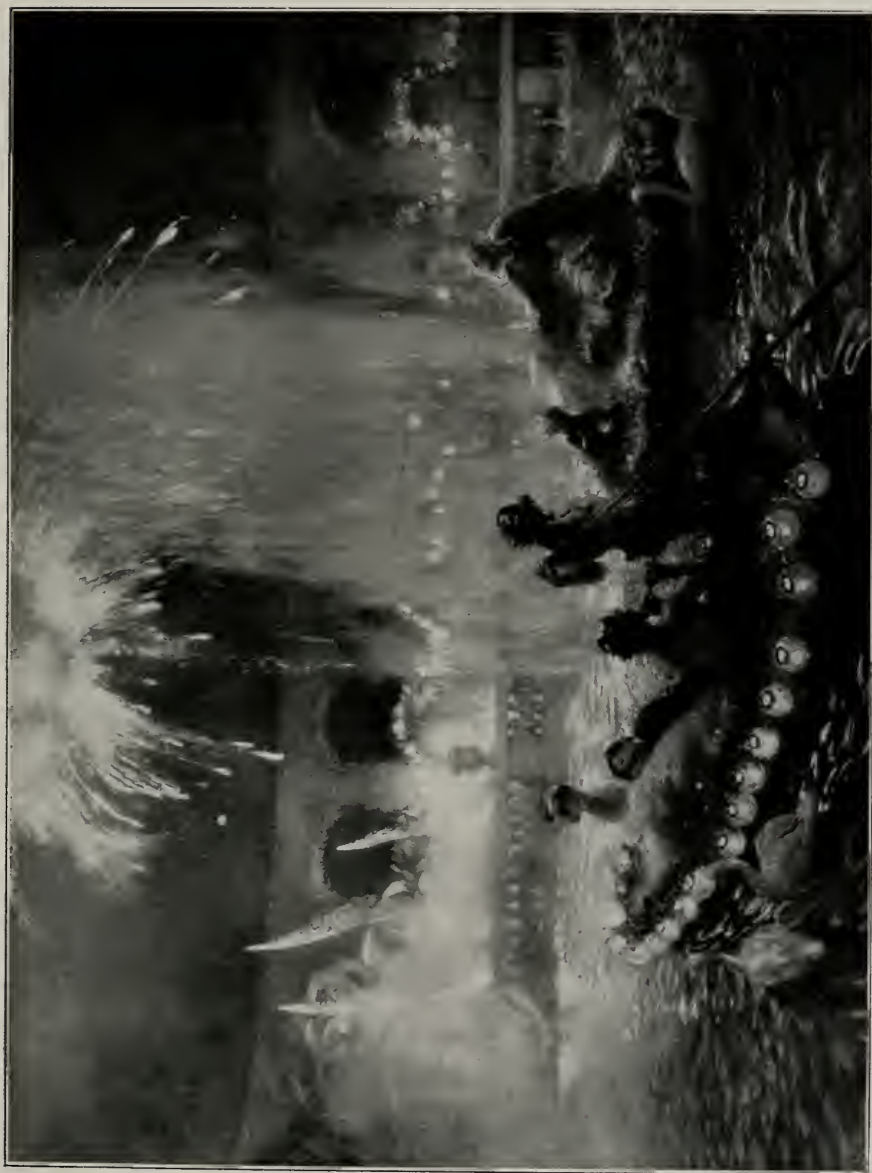


COTTET (Charles)

Abendstrahlen

Rayons du soir; Camaret

Evening rays



LATOUCHÉ (Gaston)

Fête de Nuit

Night Festival

Nachtfest

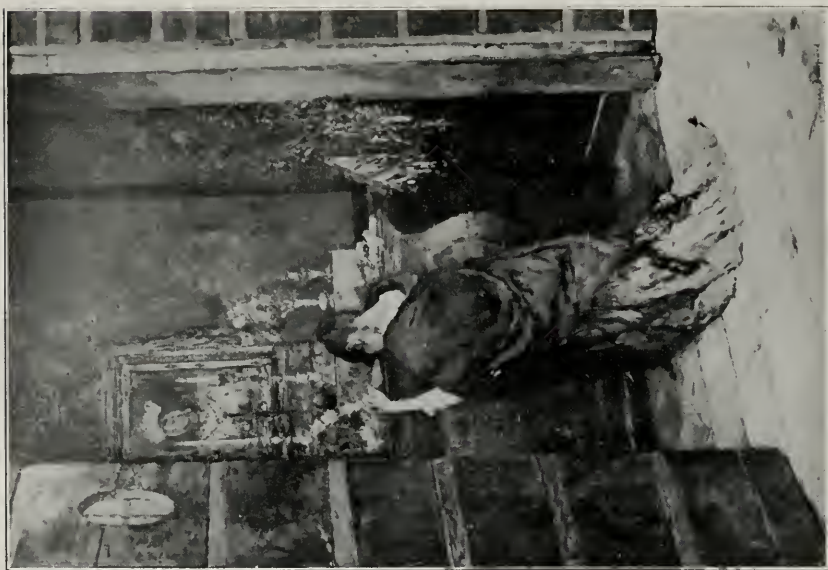


MUENIER (Alexis)

La leçon de clavecin

Die Klavierstunde

Music lesson



BOMPARD (Maurice)

La prière à la Madone

Gebet zur Madonna

Prayer to our Lady



SIMON (Lucien)

Le bain

The Bath

Das Bad



RAFFALLI (Jean-François)

Les vieux convalescents

Old Convalescents

Alte Rekonvaleszenten

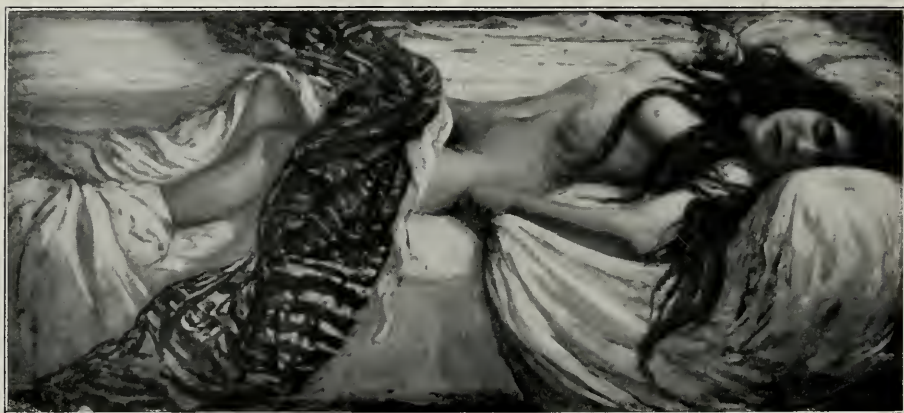


BERNARD (Emile)

Fumeuse de haschich

Haschischraucherin

Female smoking a Haschich



COTTET (Charles)

Tristesse

Traurigkeit

Sadness



DINET (Etienne)

Esclave d'amour et Lumière des yeux

Sklave der Liebe und Licht der Augen

Slave of Love and Light of the Eyes



SIMON (Lucien)

Jour d'été

Sommertag

Summerday



SIMON (Lucien)

Le Menhir

Der Menhir (Druidenfels)

The Menhir (Druid's stone)



SIMON (Lucien)

La procession

Die Prozession

The Procession



DAUCHEZ (André)

Ramasseurs de varech

Seetangsammler

Sea-weed gatherers



ULMANN (Raoul-André)

Marine

Seestück

Sea-piece



Die Herde

MÉNARD (E.-René)

Le troupeau

The Herd



Porträt von Louis Ménéard

MÉNARD (E.-René)
Portrait de Louis Ménéard

Portrait of Louis Ménéard



Die Näherin

DELACHAUX (Léon)
La lingère

The Seamstress



Tischgebet

ROYER (Henri)
Le Bénédicité

Grace before meals



DUHEM (Henri)

Canal flamand

Flamändischer Kanal

Flemish Canal



VUILLARD (Jean-Edouard)

Le déjeuner

Frühstück

Breakfast



COTTET (Charles)

Au pays de la mer: I, l'adieu

Am Meer, Abschied

By the Sea, The Farewell



COTTET (Charles)

Au pays de la mer: II. celles qui restent By the Sea, those who remain
 Am Meer, die Zurückbleibenden



COTTET (Charles)

Au pays de la mer: III. ceux qui s'en vont By the Sea, those who depart
 Am Meer, die Scheidenden



PRINET (Xavier)

La famille Saglio

Die Familie Saglio

The Family Saglio



PRINET (Xavier)

Le bain

Das Bad

The Bath



BLANCHE (Jacques)

La famille Thaulow

The Family Thaulow

Die Familie Thaulow



LAPARRA (William)

"Coplas"

"Coplas"

"Coplas"



LUNOIS (Alexandre)

Soir de fête à Séville

Festabend in Sevilla

Evening Feast in Sevilla



BROUILLET (André)

Intimität

Intimité

Intimacy

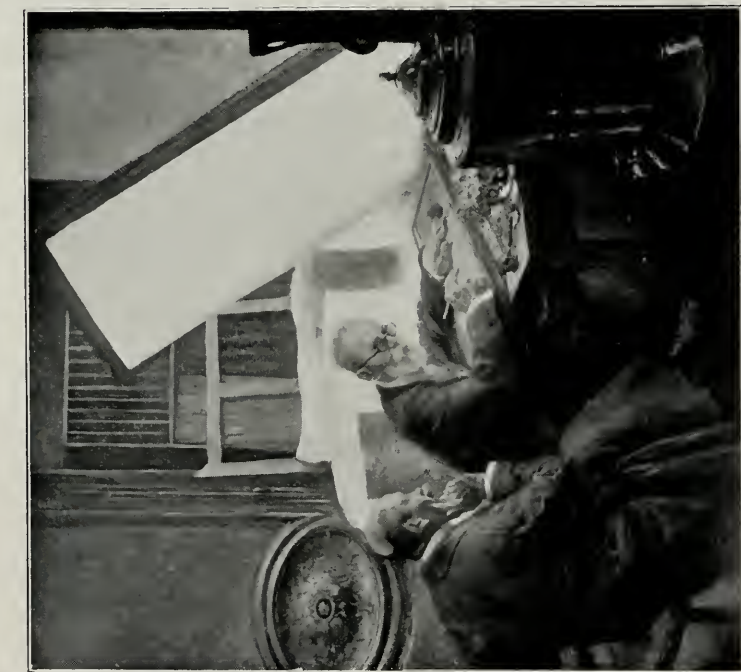


CARO-DELVILLE (Henry)

Ma femme et mes sœurs

Meine Frau und meine Schwestern

My Wife and my Sisters



LA TOUCHE (Gaston)

Bracquemond et son élève

Bracquemond und sein Schüler



MUENIER (Alexis)

Chemineaux

Landstreicher

Tramps



DESCH (Théodore)

L'enfant à la crinoline

Kind mit Crinoline

Child with a Crinolin



ZO (Henri)

Aguadora

Aguadora

Aguadora



HELLEU (Paul)

Versailles

Versailles

Versailles



LEPÈRE (Auguste)

Regenschauer

Le grain

The Shower



GARDIER (Raoul du)

Femme en blanc sur la plage

Frau in Weiss am Strande

Woman in white on the beach



NOZAL (Alexandre)

La lande d'or

Die goldene Heide

The golden Heath



LUCAS (Désiré)

Le bénédicité

Tischgebet

Grace before the meal



DEVAMBEZ (André)

Au Concert Colonne

Im Konzert Colonne

At the Concert Colonne



MARTEL (Engène)

Le mitron

Der Bäckergeselle

Baker's Apprentice



SABATTE (Fernand)

Intérieur de l'église Saint-Germain-des-Près

Inneres der Kirche
Saint-Germain-des-Près

Interior of the Church
Saint-Germain-des-Près



MAREC (Victor)

Portrait de son père

Porträt seines Vaters

Portrait of his Father



HANICOTTE (Augustin)

Leur mer

Ihr Meer

Their Sea



BLANCHE (Jacques)

Le salon rose

Der rosa Salon

The pink drawing-room



MORISSET (Henri)

Lecture

Lektüre

Reading



Photo N. D.

TOURNÉS (Etienne)

Toilette

Bei der Toilette

At the dressing table



GUIGUET (François)

Jeune fille faisant du crochet

Young girl crocheting

Häkelndes Mädchen



UHDE (Fritz von)

Jésus chez les paysans

Jesus bei den Bauern

Jesus in the peasant's cottage



LIEBERMANN (Max)

Brasserie de campagne; Bavière

Dorfschenke in Bayern

Country tavern, Bavaria



KUEHL (Gottard)

Une question difficile

Schwere Frage

A Dilemma



KNAUS (Louis)

La promenade

Der Spaziergang

The Walk



BORCHARDT (Félix)

Portrait

Porträt

Portrait



LORIMER (John)

Portrait du Colonel A. Th.

Porträt des Obersten A. Th. Portrait of Colonel A. Th.



BRANGWYN (Frank)

Marché sur la plage; Maroc

Markt am Strand; Marokko

Market on the shore; Morocco



HUGUES-STANTON (Herbert)

Le Barrow Down; Dorset (Angleterre)

Barrow Down; Dorset (England)

Barrow Down; Dorset



KAY (James)

L'hiver; embouchure de la Clyde

Mündung der Clyde

Mouth of the Clyde



SPENLOVE-SPENLOVE (Frank)

Trop tard!

Zu spät!

Too late!



SHANNON (Charles)

Une Statuaire

Die Bildhauerin



BUNNY (Ruppert)

La toilette

The Toilet

Die Toilette



WATTS (George-Frederick)

L'Amour et la Vie

Liebe und Leben

Love and Life



L AVERY (John)

Père et fille

Father and Daughter
Vater und Tochter



ALMA-TADEMA (Sir Lawrence)

Potier romain

Römischer Töpfer
Roman Potter



LAVERY (John)

Le Printemps

Frühling

Spring



WHISTLER (James Mac Neill)

L'homme à la pipe

Mann mit Pfeife The man with the pipe



Photo N. D.

HAMILTON (John Mac Lure)

Gladstone

Gladstone

Gladstone



Photo N. D.

LORIMER (John-Henry)

Le Bénédicité; Fête de grand'mère

Das Tischgebet;
Grossmutter's Geburtstag

Grace before Dinner;
Grandmother's Birthday



FRIESEKE, (Frederick)

Devant la Glace

Vor dem Spiegel Before the looking-glass



DANNAT (William)

Contrebandier aragonnais

Aragonischer Schmuggler Aragonese Smuggler



SARGENT (John)

Carmencita

Carmencita

Carmencita



TANNER (Henri)

La résurrection de Lazare

Die Auferweckung des Lazarus

Lazarus raised from the dead



HOMER (Winslow)

Nuit d'été

Sommernacht

Summer night

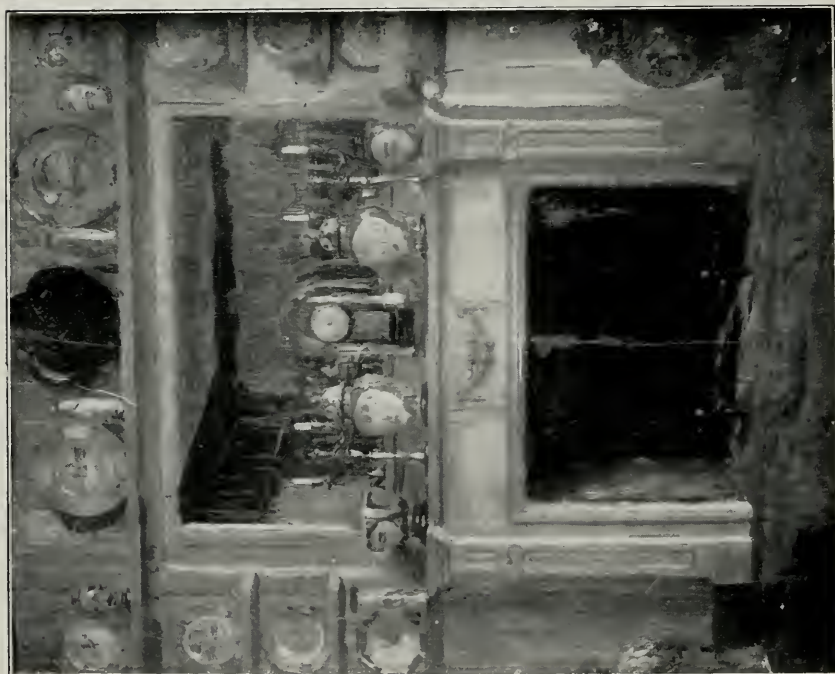


WHISTLER (James Mac Neill)

Portrait de la mère de l'auteur

Porträt seiner Mutter

Whistler's Mother



GAY (Walter)

Bleu et blanc

Blau und weiss

Blue and white



MOSLER (Henry)

Le retour

Die Heimkehr

The return



BARTHOLD (Mannell)

Deux amis

Zwei Freunde

Two Friends



HUMPHREYS-JOHNSTON (John)

Portrait de la mère de l'auteur

Porträt seiner Mutter

His Mother's Portrait



ALEXANDER (John)

La dame en gris

Dame in Gray Lady in gray



DANNAT (William)

La dame en rouge

Dame in Rot Lady in red



HARRISON (Alexander)

En Arcadie

In Arcadia

In Arkadien



MILLER (Richard)

La tasse de thé

Eine Tasse Tee

A cup of tea



MAC EWEN (Walter)

Un dimanche en Hollande

Sonntag in Holland

Sunday in Holland



FRÉDÉRIC (Léon)

La vieille servante

Die alte Dienerin



STEVENS (Alfred)

Chant passionné

Ein leidenschaftliches Lied

Passionate Song



FRÉDÉRIC (Léon)

Die Lebensalter des Arbeiters, Triptychon

Les âges de l'ouvrier (triptyque, II et III)

The Ages of the Workman, Triptych





Photo N. D.

FREDÉRIC (Léon)

Les âges de l'ouvrier (triptyque, I)

Die Lebensalter des Arbeiters. Triptychon

The Ages of the Worker. Triptych



Das goldene Zeitalter : Der Morgen, Die Nacht



The golden Age: Morning, Night

FRÉDÉRIC (Léon)

L'âge d'or: I Le Matin ; II La Nuit



STEVENS (Alfred)

Retour du bal

Rückkehr vom Balle

Home from the ball



DIERCKX (Pierre)

La lecture de la Bible

Bibellesen

Bible reading



VERHAEREN (Alfred)

Oie, fruits et légumes

Gans, Früchte und Gemüse

Goose, fruit and vegetables



LAËRMANS (Eugène)

Fin d'automne

Herbstende

End of autumn



STEVENS (Joseph)

Le supplice de Tantale

Tantalusqualen

The Torments of Tantalus



CLAUS (Emile)

« Rayon-de-soleil »

Sonnenstrahlen

Sunbeams



GILSOUL (Victor)

Soir en Brabant

Abend in Brabant

Evening in Brabant



MEUNIER (Constantin)

Au pays noir

Im « schwarzen » Lande

In the Black Country



DELVIN (Jean)

L'attelage

Das Gespann

The Team



BRAEKELEER (Henri de)

Nippsachen

Bibelots

Knick-knacks



BAERTSOEN (Albert)

Tauwetter

Le Dégel

Thaw

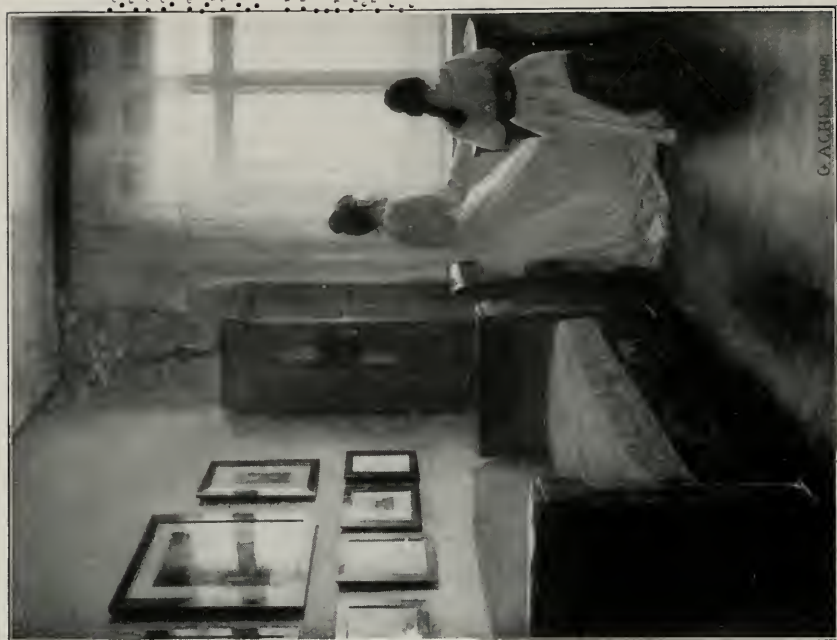


ZULOAGA (Ignacio)

Porträts

Portraits

Portraits



ACHEN (Georg)

Intérieur

Domestic life
(Indoors)

Zu Hause
(Intérieur)



ILSTED (Peter)

Intérieur

Domestic life
(Indoors)

Daheim
(Intérieur)



BOLDINI (Jean)

Portrait de M^{me} X

Porträt von Frau X

Portrait of M^{me} X



KRÖYER (Peter S.)

Barques de pêche

Fischerbarken

Fishing boats



SOROLLA Y BASTIDA (Joaquín)

Retour de la pêche; barque de halage

Heimkehr vom Fischfang
Hereinziehen des Bootes

Return from fishing
Boats in tow



RUSINOL (Santiago)

Jardin d'Espagne

Garten in Spanien

Garden in Spain



ANGLADA-CAMARASA (Hermen)

Noce en Espagne

Hochzeit in Spanien

Wedding in Spain

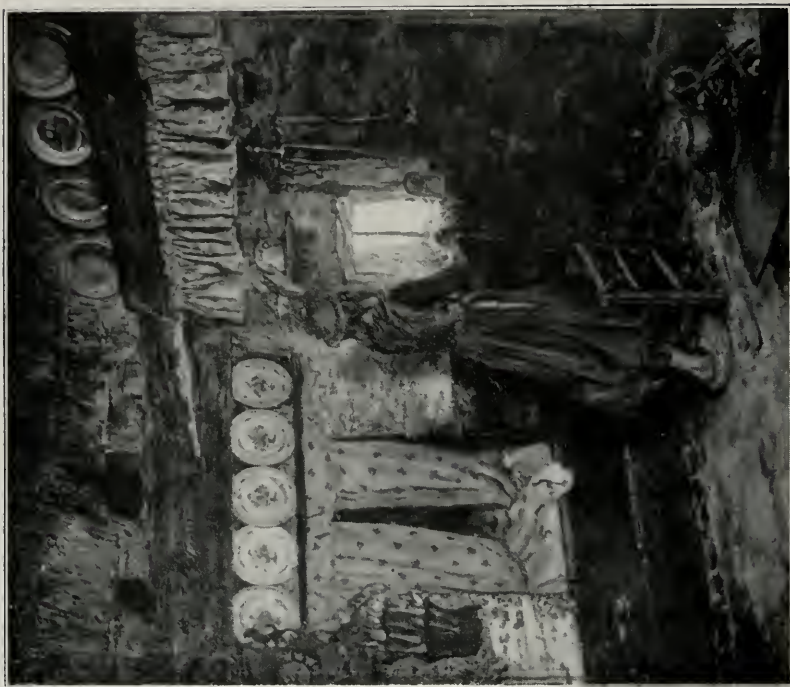


ZULOAGA (Ignacio)

La naine

Die Zwergin

Female dwarf



BRIËT (A. H. C.)

Jeune ménagère; Gueldre

Junge Hausfrau

Young housewife



NONO (Luigi)
Première pluie

The first rain

Der erste Regen



TEN CATE (S. J.)

Port du Havre, le soir

Hafen von Havre, am Abend

The harbour of Havre, evening



GORTER (Arnold)

Chemin dans les bruyères

Weg in der Heide

Path through the heath



MESDAG (Hendrik-Willem)

Sonnenuntergang

Soleil couchant

Sunset



SOEST (L. van)

Wintermorgen

Matinée d'hiver

Winter Morning



PELLIZZA DA VOLPEDO (Giuseppe)

Fleur brisée

Eine gebrochene Blume

A broken flower



MORBELLI (Angelo)

Jour de fête à l'hospice Trivulzio (Milan)

Festtag im Armenhaus
Trivulzio, Mailand

Feast day in the Almshouse
of Trivulzio, Milan



TITO (Ettore)

Chioggia

Chioggia

Chioggia



FRAGIACOMO (Pietro)

Die Gondeln

Les Gondoles

The Gondolas



ROMANI (Juana)

Salomé

Salomé

Salomé



TITO (Ettore)

Le bain

Das Bad

The Bath



MANCINI (Francesco)

Le petit écolier

Der kleine Schütler



BOLDINI (Jean)

Portrait de Mme X

Porträt von Frau X

Portrait of Mme X



CIARDI (Guglielmo)

See von Weissenfels

Le lac de Weissenfels

The Lake of Weissenfels



FALCHETTI (Alberto)

Orkan in den Bergen

Ouragan en montagne

Hurricane in the mountains



Landschaft bei Asiago CARCANO (Filippe)
 Campagne d'Asiago The Country of Asiago



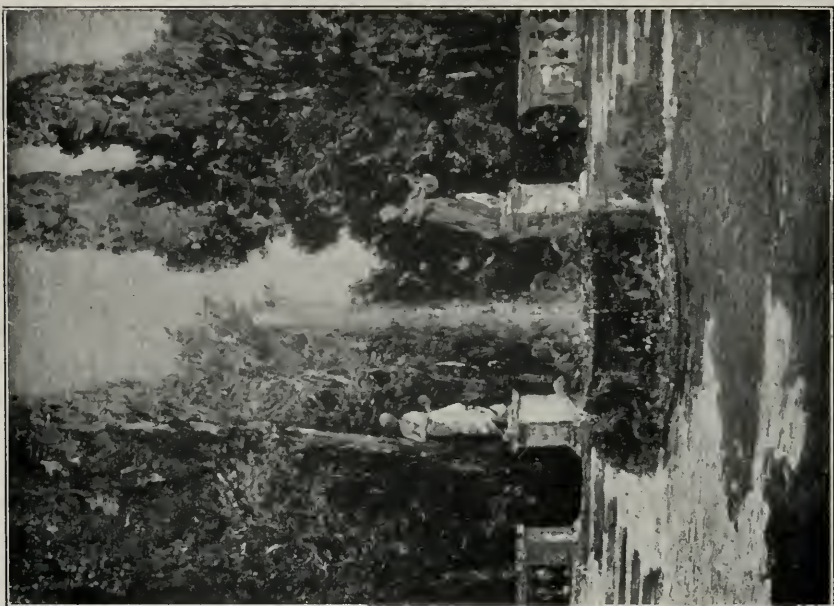
PASINI (Alberto)
 Grünes Email Email vert Green enamel



NITTIS (Joseph de)

La place des Pyramides

Platz " des Pyramides "



CIARDI (Emma)

Le Jardin des MusesGarten der Musen
The Garden of the Muses



GAY (Nicolas)

Le Calvaire

Golgotha

Golgotha



BASHKIRTSEFF (Marie)

Le Meeting

Die Zusammenkunft

The Meeting



SOUZA-PINTO (José de)

Kartoffeln

Les pommes de terre

The potatoes



PASTERNAK (Leonid)

Abend vor dem Examen

La veille de l'examen

The Eve of the Exam



BAUD-BOVY (Auguste)

Sérénité

Frieden

Peace



BURNAND (Eugène)

Les disciples

Die Jünger

The Disciples



STENGELIN (Alphonse)

Soleil couchant sur la mer du Nord

Untergehende Sonne an der Nordsee

Sunset on the North Sea



SKREDSVIG (Christian)

Villa Bacciocchi; Jour d'hiver (Corse)

Wintertag, Korsika

Winter day. Corsica



THAULOW (Fritz)

Winter in Norwegen

L'hiver en Norvège

Winter in Norway



GRIMELUND (Johannes)

Maison de pêcheurs à Svolvær, Lofoden (Norvège)

Fischerhütte in Svolvar,
Lofoden, Norwegen

Fishermen's houses at Svolvar,
Lofoden, Norway



ZORN (Anders)

Un pêcheur

Fischer

Fisberman



SALMSON (Hugo)

A la barrière de Dalby ; Skane (Suède)

Am Gatter von Dalby; Skane,
Sweden



ZORN (Anders)

Femme se coiffant

Woman plaiting her hair

Frau beim Frisieren



STRÖM (Hälfden)

Jeune mère

A young Mother

Junge Mutter



WENTZEL (Gustav)

Enterrement d'un marin (Norvège)

Seemannsbegräbnis. Norwegen

A Sailor's Funeral. Norway

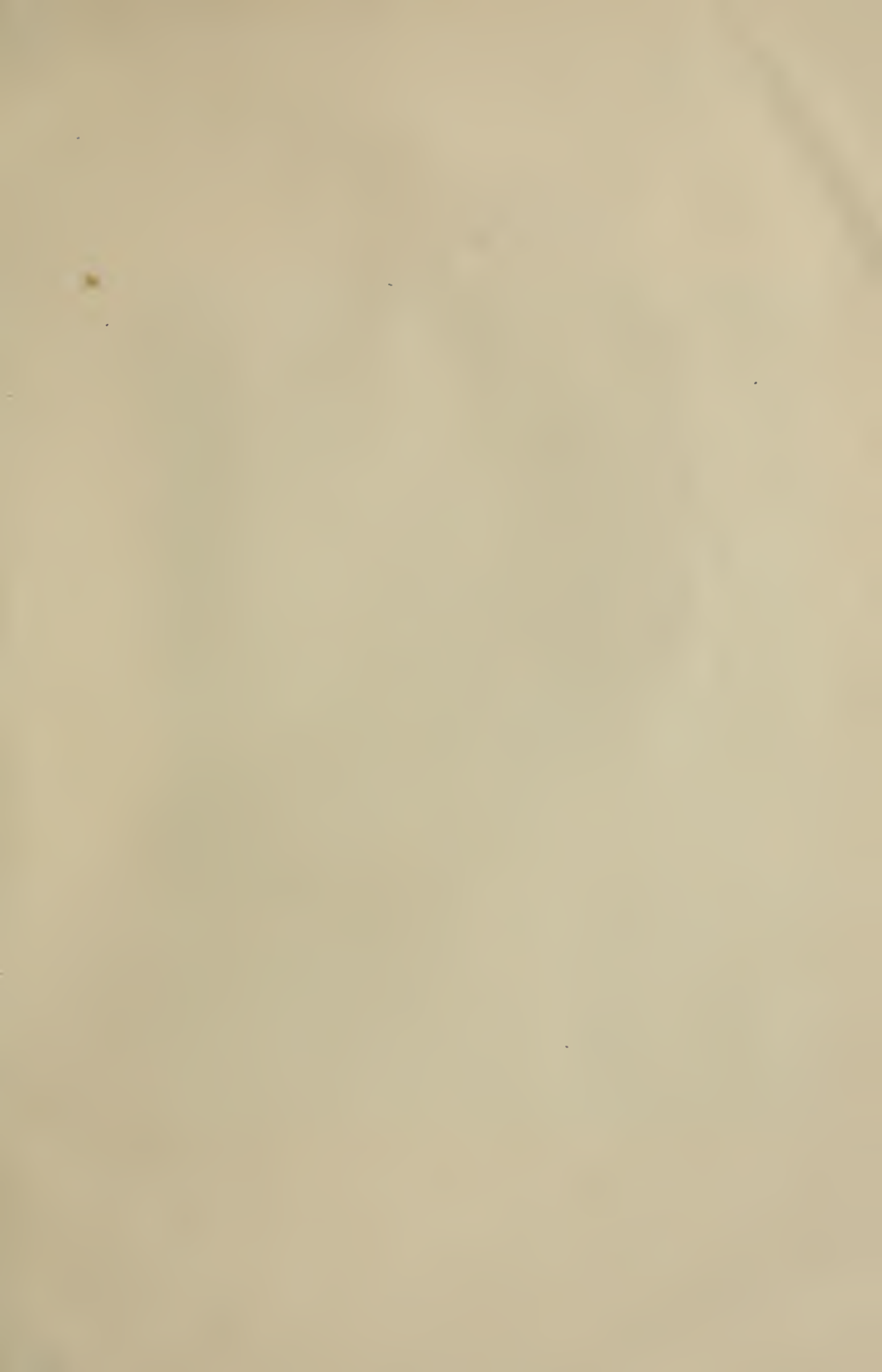


EDELFEELT (Albert)

Service divin au bord de la mer

Gottesdienst am Meeresstrand

Divine Service at the Sea-side



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